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AUGUST/SEPTEMBER 1958 27



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C3R



The exciting new
8mm CAMERA
with
TURRET HEAD
and
COUPLED
PHOTO-ELECTRIC
EXPOSURE METER

UNRIVALLED VALUE!

The **EUMIG C3R** has a built-in photo-electric exposure meter the needle of which is visible in the viewfinder window. Centre the pointer by means of the diaphragm control and the camera is set for correct exposure. Compensation for filters, films of differing types and different filming speeds is all automatic. Filming speeds 8, 16 and 32 f.p.s. and single frames. Provision for continuous running, and cable release. Takes standard 25ft. double-run 8mm. daylight loading spools. Strong spring motor runs 8ft. of film at one winding. Turret head permits instant change-over from one lens to another, special viewfinder lenses indicate exact field of view.

PRICE COMPLETE WITH
ALL THREE LENSES **£84 · 17 · 3**

Universal carrying case **£9 · 0 · 2**

*Any lens
instantly
selected!*

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OF HENDON LTD

Wallace Heaton's Notebook

BELL & HOWELL LENSES. To fit the "Electric eye" Autoser, and 624B models. The telephoto attachment magnifies 2½ times whilst the wide angle increases the field filmed by 1½ times. The wide angle attachment is provided with new viewfinder elements which can be fitted to the camera in a few minutes. When fitted, the viewfinder shows the fields covered by all three lenses. Complete with case.

Prices.
Telephoto attachment £9 19 8
Wide angle attachment with finder ... £9 19 8

GEVACOLOR. Have you tried Gevacolor cine film?—it gives a very natural and pleasing result. The speed in daylight is 10 ASA, the following can be supplied from stock:

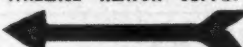
8mm. Double run 25ft. spools (P. & P. 1/-) ... £1 5 5
16mm. Spool loading, 100ft. (P. & P. 1/3d.) £12 9

THE STABLO CINE TRIPOD with built on pan and tilt head is a lightweight model, suitable for use with 8mm. cine cameras. Weighing only 41 oz. it extends from 17in. to 56in. Price. (P. & P. 2/6d.) £4 19 8

ARROWFLEX. Enables you to add realistic wipe effects to your films. Set of assorted wipe transfers.

Price.
For 8mm. (Post 6d.) ... 3 6
For 16mm. (Post 6d.) ... 8 6
Special Adhesive. (Post 6d.) ... 1 6

WALLACE HEATON SUPPLY



THE GOODS ADVERTISED OPPOSITE

FOCAL CINE CHART. Contains a wealth of useful data on exposure, filters, focus, scene length, close-ups, etc.

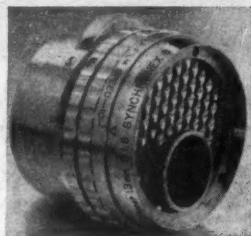
(Post 6d.) ... 5 0

ZODEL TITLE LAMP. Invaluable in aligning camera to take accurately centred titles, with full instructions. (Post 6d.) ... 10 6

FILTER HOLDERS. To fit various 8mm. cine cameras as follows:
Bell & Howell 624 and 624B, Paillard C 8/B.8 etc.

Eumig Electric, Eumig C.3, Agfa Movex 88, State model when ordering. (Post 6d.) ... 8 9
19mm. Filter Glasses to fit above holders.

Kodachrome "A" to daylight. (Post 6d.) ... 5 10
Colour Haze. (Post 6d.) ... 5 10
Yellow, Green, Blue. (Post 6d.) ... 3 9



NOW AVAILABLE THE AMAZING NEW ELGEET SYNCHRONEX-8 LENS

This is the first interchangeable cine lens with fully automatic exposure control. The Synchronex-8 is a four element lens f/1.8, 13mm. with standard "D" type mount that will fit a large number of 8mm. cine cameras. The film sensitivity scale is calibrated for use with daylight colour and artificial light colour films.

The acceptance angle of the photocell is matched to the lens so that only light from the area being filmed is allowed to control the aperture setting. There is also provision for manual settings of the iris from f/1.8 to f/16.

The Synchronex-8 will fit a large number of 8mm. cameras including: Bell & Howell Sportster 605A, Paillard Bolex C.8 and C.8S, Specto, Bauer 88C, Dekko, Cima, Kodak 8-55, Miller, and many others.

Price ... £33 1 4
H.P. Terms: £5 1 6 deposit and 12 monthly instalments of £2 10 2.

LENS ADAPTORS

To convert "C" mount lenses to fit B. & H. Sportster with spigot mount. (Post 6d.) ... £1 18 0
To convert Leica lens to "C" mount. (Post 9d.) ... £4 10 0

JOHNSON PROJECTOR SERVICE KIT. Contains all essential items for cleaning projector and also lubricating oil. (Post 2/6d.) ... 19 6

PREMIER FILM STORAGE CASES. Strongly made in steel with carrying handle and lock. Grey finish. To hold 11,200ft. reels in cans. (Post 2/6d.) ... £2 16 6
To hold 10,400ft. reels in cans. (Post 2/6d.) ... £2 19 6

PARALLAX CORRECTOR PRISMS enable you to film with your Bolex 8mm. camera at very close range without parallax error. These prisms are invaluable when taking shots of flowers, titles, insects, etc.

Price.
Set of two prisms for 1 and 2ft. in case. ... £3 13 3
(P. & P. 1/-) ... £3 13 3
State Model When Ordering.

8mm. KODACHROME. 100ft. spools for Paillard-Bolex H.8 camera. Post and packing 1/6d. ... £4 8 4

HAZE FILTER for Bell & Howell "393" 8mm. Electric Eye turret head camera ... £3 12 11

EXTENSION TUBES for use with 8mm. cameras with type "D" lens mounts. For filming at very close range.

Prices.
3in., 3in. 3in. tubes, each ... £1 11 0
3in., 3in. tubes, each ... £1 18 0
Post and packing 1/- extra.

BRUN CINE EFFECTS BOX. For use with most 8mm. and 16mm. cameras. Complete with set of effects masks, wipes and fader. (Post and packing 1/6d.) £4 7 7

STROBE-O-DISC. Synchronises any variable speed projector to tape recorder. (Post 2/-) ... £1 15 6

CIRSEFIX ADAPTOR. Enables 2in. by 2in. slides to be projected on most 8mm. or 16mm. cine projectors (when ordering state model). £7 15 0

ENSIGN SPLICERS

We have purchased the remaining stocks of Ross Ensign Splicers, new and guaranteed which we are offering at almost half price.

POPULAR MODEL

For 8mm. and 16mm. films. Makers price 43/6. Our reduced price 24/6. (P. & P. 1/6).

BELL & HOWELL "FILMOVARA" PROJECTION LENS. Variable in focal length from 15mm. to 20mm. aperture f/1.5, it projects a large picture at short throw. Available to fit many 8mm. projectors including: Bell & Howell, Eumig P.8, Zeiss Movilux, Paillard M8R, Bauer T10. Cirse. Price ... £8 10 0

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SUPPLIERS OF PHOTO



● TWO NEW 8mm. PROJECTORS FITTED WITH THE BRILLIANT ATLAS "TRU-FLECTOR" LAMP

Visitors at the Photo-Fair in May saw a most impressive demonstration on the Atlas stand of an entirely new type of lamp for 8mm. projectors.

The "Tru-Flector" lamp has a compact filament accurately aligned with an ellipsoidal reflector built inside the lamp itself. A special valve type base locks firmly and accurately into the lamp-holder.

The result is a highly-efficient source of light with a performance exceeding that of a 500 watt lamp, with the added advantages of lower price, cooler operation, precise alignment.

The two new 8mm. models described below are fitted with the Atlas "Tru-Flector" lamp.

SPECTO ROYAL

A neat, compact projector, self-contained in an attractive carrying case covered in two-tone leather cloth with handle.

The specification includes a coated 20mm. f/1.4 lens, 400ft. capacity spool arms, semi-optical framing, fast power rewind, self-lubricating mechanism, variable speed motor, 110-250 volt A.C. operation. Weight 12 lbs.

Price: £31 10 0.

H.P. Terms: £5 10 0 deposit and 12 monthly instalments of £2 6 7.



BELL & HOWELL 635

Right up-to-date in design, self-contained in die case carrying case smartly finished in two-tone grey hammer enamel, with carrying handle. The new, solid metal 400ft. spool arms fold into place when not in use. There is a choice of two types of projection lenses; a standard 20mm. f/1.6 and the new T.T.H. "Filmovers" f/1.5 which can be varied in focal length from 15mm. to 20mm. enabling the picture size to be accurately adjusted to fill the screen. A swing-out gate, variable speed control, rapid power rewind, voltage adjuster, are some of the features on this new Bell & Howell projector.

Price: Fitted with "Filmovers" lens, £34 0 0.
H.P. Terms: £5 10 0 deposit and 12 monthly payments of £2 14 8. Fitted with 20mm. f/1.6 lens, £33 0 0.



NEW EUMIG 8mm. CAMERAS

THE SERVOMATIC

This is the only 8mm. camera that combines the advantages of fully automatic exposure control and electric motor drive. It is the simplest of all cine cameras to use—simply load with film, look through the viewfinder and press the starting button. There is no spring to wind up as the camera is driven by an electric motor off a standard 4½ volt battery that runs ten spools of film.

The built-in photo-electric exposure control automatically sets the lens to the correct aperture and is adjustable to suit films of different speeds (10 to 100 A.S.A.).

Other features include: Schneider Xenoplan f/1.8 fixed focus lens, socket for remote release control, single frame release, safety lock. Additional telephoto and wide angle lenses will be available soon.

Price: £39 10 6.

H.P. Terms: £6 10 6 deposit and 12 monthly instalments of £2 19 1.

Ever-Ready Case £5 19 2. For delivery about end of Sept.



THE ELECTRIC R.

This new model features a lens turret fitted with a 2X telephoto attachment and an 0.5X wide angle attachment together with matching viewfinders which move into position automatically as the turret is turned.

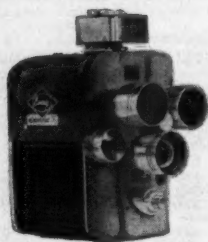
The standard Eumig 12.5mm. f/2.7 lens is in a fixed focus mount and produces sharp pictures without any adjustments for focusing.

A handy exposure meter fitted on top of the camera measures the brightness of the scene and tells you which aperture to set on the lens.

The mechanism is driven by an electric motor which runs off a 4½ volt dry battery.

Price, complete with three lenses and exposure meter: £30 7 3.

H.P. Terms: £5 17 3 deposit and 12 monthly instalments of £2 18 3.



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ENJOY THREE-LENS FLEXIBILITY with the G.B.-BELL & HOWELL TRI-LENS 8mm.

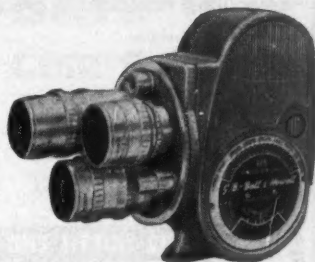
Movie making with this neat little camera is an enjoyable experience. With a twist of the wrist you can select your lens—wide angle, normal or telephoto to obtain just the effect required without changing position. As you turn the tri-lens turret, the correct viewfinder objective moves into position in front of the eyepiece to show you exactly the same field of view as the lens.

The critical focuser shows a magnified image produced by any of the lenses enabling the focus to be accurately adjusted to produce a crisp picture. Other features include: variable speeds 8-32 f.p.s. single pictures, continuous lock run, "drop-in" spool loading, exposure calculating dial, constant speed motor, leather wrist strap.

Price complete with three T.T.H. 6.5mm. f/1.75, 0.5 in. f/1.9, 1½ in. f/1.9, with matching viewfinders and combination case.

£106 : 1 : 8

or £16 1 8 deposit and 18 monthly payments of £5 11 3



EASY PAYMENT TERMS—

WRITE FOR DETAILED LEAFLET AND ORDER FORM

ZEISS MOVIKON 8

A superb quality 8mm. camera, built to fit into the hand just like a Contax. The controls are conveniently placed too.

Focusing is only necessary for close-ups, as the lens has a remarkable depth of field—producing sharp pictures from 2½ ft. to infinity when set at 7 ft. and f/8.

For close-ups it can be focused down to 8 inches. Four filming speeds are provided, 16, 24, 32 and 48 f.p.s., single exposure control, safety lock, cable release socket, automatic film footage counter, Movitar 10mm., f/1.8 lens.



Price £40 : 2 : 9

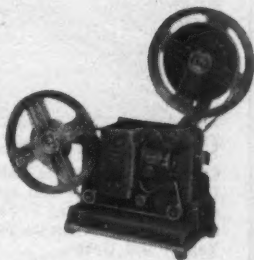
Ever-Ready case £5 19 2

H.P. Terms £6 2 9 and 12 monthly instalments of £3 0 11

NIZO CINEMATOR 8

The latest Nizo 8mm. Model employs the compact filament 8 volt 50 watt lamp with integral condensing reflector which provides brilliant picture illumination.

The 20mm. f/1.5 lens is provided with a rack focusing knob for fine adjustment. Other features include: 400 ft. capacity spool arms, hand and motor operated film rewind, built-in transformer with adjustments for 110-240 volt supplies, speed control.



Price £39 : 19 : 6

H.P. Terms £6 9 6 deposit and 12 monthly instalments of £3 0 0

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FOR BRIGHTEST PROJECTION

The NEW Bell & Howell 635 8mm. projector. Fitted with amazing new Atlas Tru-Flector lamp. Supplied with 1" f/1.6 lens £33. 0. 0. Or fitted with "Filmovara" f/1.5 lens with variable focal length 15mm. —20mm. ... £36. 0. 0.

OTHER PROJECTORS IN STOCK

Eumig P.B. f/1.4 Eupronar ...	£32 0 0
Eumig P.B Imperial, f/1.4 Eupronar ...	£37 10 0
Kodak Brownie, 8-58 ...	£25 0 0
Zeiss Movilux 8A, f/1.3 Sonar ...	£52 19 6
Paillard Bolex M8R, 500 watt ...	£59 17 6
Specto Royal, Atlas Tru-Flector lamp ...	£31 10 0
Specto 8, 500 watt ...	£27 10 0
Bell & Howell 625, 500 watt ...	£27 0 0

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Lowest Credit Terms.



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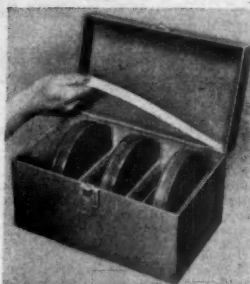


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for 16/9.5/8mm. Spools and Tape Reels.

Compartment
for each spool
Calibrated
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Attractively
finished with
flush fitting
leather handle.



10-way 16/9.5/8mm. (400ft. Cans) only £2 19 6

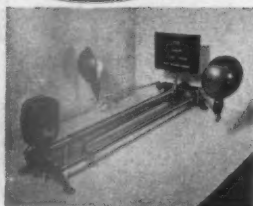
11-way 8/9.5mm. (200ft. Cans) only £2 16 6

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CINE TITLERS



Designed for horizontal or vertical use, the Gnome Cine Titlers are sturdily made of stove-enamelled castings and chromium plated steel tubing. Adjustable card holder; screened lamp-holders easily positioned; vertical adjustment on camera and card holders; various sized card holders available; calibrated steel scale fitted.

NEW DE LUXE MODEL (as illustrated)

Price £9 17 6

STANDARD MODEL

Price £7 17 6

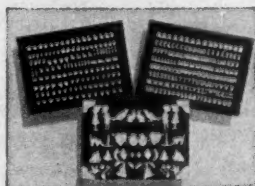
CINE TITLING SET

Complete set of self-adhesive letters comprising 166 capital letters and symbols, 136 lower case, 42 silhouette cut-outs, 1 ruled background and pair of tweezers. Available in Red, White, Blue, Black, Yellow and Green.

Price, per set £1 10 0

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AND “FILMOVARA” (15-20mm.)
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load, f/1.9 ... £55 0 0
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Kodak, f/1.9 ... £29 0 0
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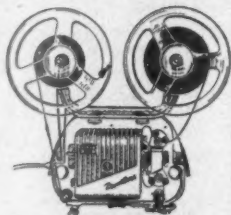
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Paillard H16 with Variable Shutter



8mm. Zeiss Movilux 8A.



Uses the amazing 8 v.-50 watt lamp: With f/1.3 Sonnar projection lens—a combination resulting in superb illumination, 400ft. spool capacity; no maintenance or lubrication needed. Variable speed motor. Complete with moulded case.

£52.19.6

Or Dep. of £7/19/6 with 12 m'thly p'ments of £4/19/11

Another brilliant feature is added to the famous 16mm. Paillard H16! PLUS a spool ejector, and the film loop guide automatically opens when the lid is replaced. The variable shutter can be operated manually but a separate accessory will be available to control this mechanically. This will be known as the RX-FADER, and can be fitted quickly to the camera. In operation the RX-FADER will give an automatic fade-in or fade-out, and when used with the rewind device, enables perfect lap-dissolves to be made in the camera.

Prices are as follows: H16 Reflex, variable shutter, with 25mm. f/1.4 RX-SWITAR **£35 19 10**

Or deposit of £35/19/10, with 12 monthly payments of £18/3/4.

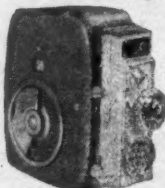
H16 Reflex, variable shutter, with 25mm. f/1.5 RX-Pizar **£219 14 4**

Or Deposit of £32/14/4 with 12 monthly payments of £16/19/9.

RX-Fader **£10 9 3**

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£10 AND OVER IS AVAIL-
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8mm. Agfa Movex 88L



features a built-in photo electric exposure meter which registers in the viewfinder, where there is also an indication of the film speed in use. It is then simple, by means of the aperture control lever, to maintain correct exposure. 13mm. f/1.9 coated Movexar in focusing mount with infinity lock and closing down to 7/in. Continuous run and single shot exposure release; footage indicator; design in which the greater part of the camera remains during use.

single speed; complete with E.R. case of interesting design in which the greater part of the camera remains during use. **£49.13.5**

Or Dep. of £7/13/5 with 12 monthly payments of £3/16/4

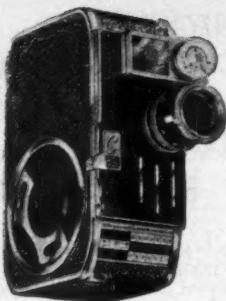
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HERE IS THE BOLEX "LIGHT COMPUTER" MODEL—UNDER £50! 8mm. Bolex C8SL

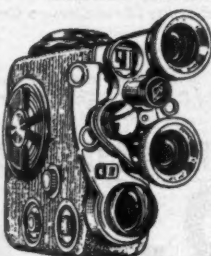
With behind-the-lens exposure meter, 12.5mm. f/2.5 fixed focus Yvar, for Only

£48.10.8

Here is a brilliant combination of the C8S camera (which has been so successful), and the Light Computer of the B8L. They are brilliant features brought together to make this model—the C8SL—by the skill and experience of the Paillard Bolex designers. The result has produced another camera fully in the Paillard tradition and marketed at a most attractive price. The lens is interchangeable and the viewfinder has engraved frames for 25mm. and 36mm. focal lengths. Single speed of 18 f.p.s.

Easy Payment Terms: C8SL with f/2.5 Yvar, £48/10/8. Or Deposit of £7/10/8, with 12 monthly payments of £3/14/6.
C8SL with f/1.9 focusing Yvar, £61/19/3. Or Deposit of £9/19/3, with 12 monthly payments of £4/14/6. Pistol Grip for C8SL £6/2/1.

8mm. Eumig C3R

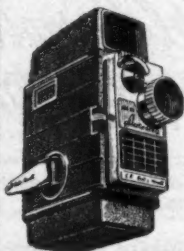


The famous Eumig C3 now appears as the C3R which features a turret to which may be fitted wide-angle and telephoto attachments. As previously, this camera features the built-in photo-electric exposure meter which provides a visual guide in the viewfinder for setting the correct lens aperture. The speeds of 8, 16 and 32 frames per sec. and

single frames are provided for. The C3R uses 25ft. 8mm. spools of double-run film, providing 50ft. for projection. The camera basically is complete with 12.5mm. f/1.9 Eumig lens and lens turret.

£70.18.3

Or Deposit of £10/18/3 with 12 monthly payments of £5/9/0.



LONDON, W.1

8mm. Zeiss Movikon 8B

This new Movikon 8B model features a built-in photo-electric exposure meter which is linked by manual control to the iris-diaphragm of the lens and which indicates both on top of the camera and within the viewfinder. Using the latter image it is possible to keep correct exposure through varying conditions during filming.



- 10mm. f/1.9 Zeiss Tessar, focusing down to 18in.
- Movigonar and Movitelar converter lenses and the new anamorphic unit may be attached to the Tessar by quick-change bayonet fittings.
- Six speeds from 8 to 64 f.p.s. and delayed action.
- Large brilliant optical viewfinder with automatic parallax compensation down to 8in.
- Viewfinder focusing adjustment for individual eyesight; also suitable for spectacle wearers.

£75.18.10

Ever Ready Case £6/10/10. Cash price complete with case £82/9/8. Or Deposit of £12/9/8 with 12 monthly payments of £6/7/2.

8mm. G.B. "624 EE"

Now Reduced in Price to

£39.19.3

On the left you see illustrated the very latest thing in 8mm. cine cameras—the G.B. "624 EE" Autoset with the remarkable "Electric Eye" which judges exposure for you! Just load with colour film, aim and press the button. It even tells you if the light is too poor for colour shooting! With 10mm. f/1.9 universal focus lens.

£39.19.3

Or Deposit of £5/19/3 with 12 monthly payments of £3/1/9.

Accessories for "624 EE"

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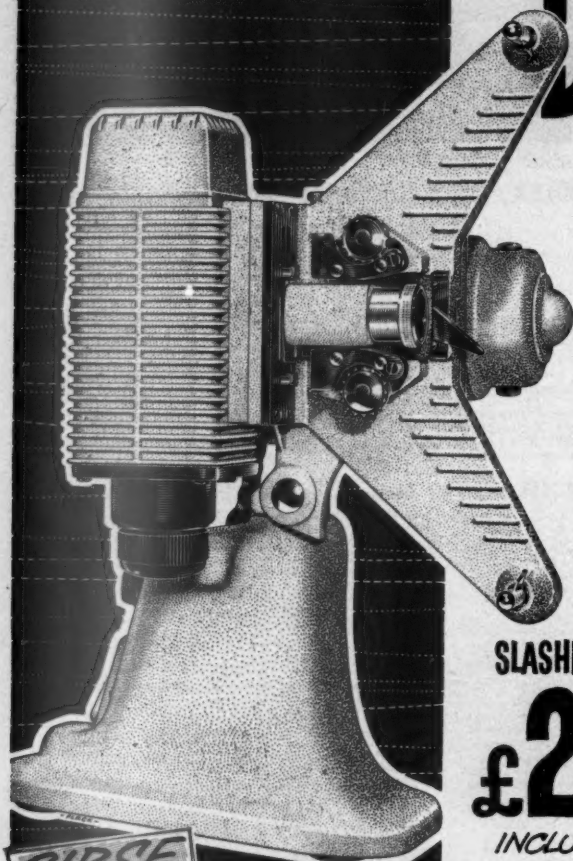
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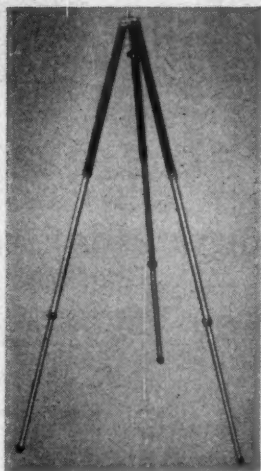
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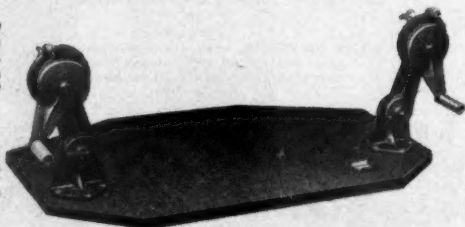
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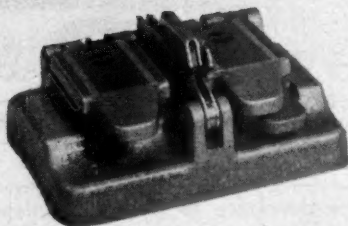
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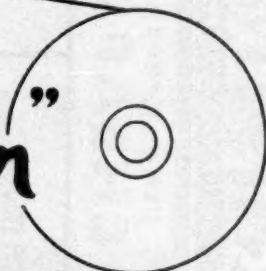


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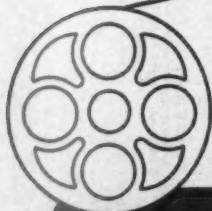


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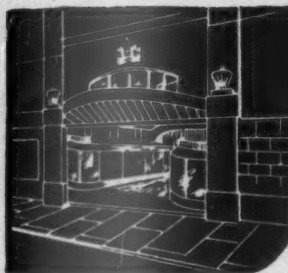
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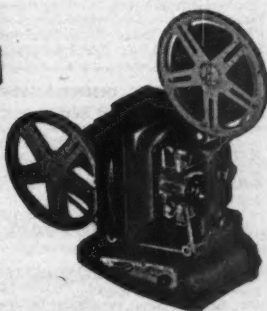
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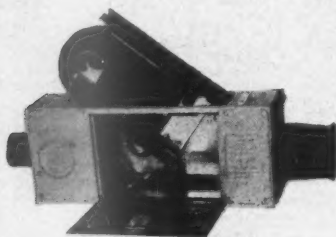
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500w.	230v.	Pre Focus	1	7	6
500w.	110v.	Pre Focus	1	7	6
500w.	110v.	L.516	1	0	0
500w.	110v.	De Brie	1	2	6
500w.	110v.	Bell & Howell	1	7	6
400w.	110v.	Bell & Howell	1	0	0
300w.	110v.	Bell & Howell	1	7	6
300w.	230v.	Pre Focus	1	2	6
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300w.	110v.	Pre Focus	9	0	0
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100w.	220v.	Pre Focus	10	0	0
100w.	100v.	Pre Focus	5	0	0
100w.	230v.	A.S.C.C.	10	0	0
100w.	110v.	A.S.C.C.	15	0	0
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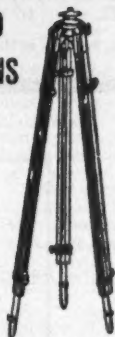
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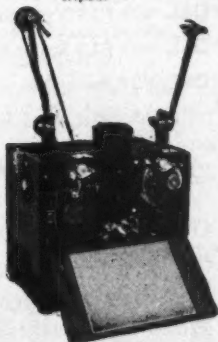
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We shall be pleased to take your equipment or Projector in part exchange and offer attractive H.P. terms.

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L516 SPARES, L516 INSTRUCTION BOOKS
We can supply all new L516 Spares from stock. State requirements.

Exclusive offer of unused Coated Camera and Projection Lenses by well known lens manufacturers. These lenses are Camera and Projector manufacturers' surplus stocks, in faultless, unused condition, they are not ex Government surplus lenses.

CAMERA LENSES

f/1.9 13mm. Dallmeyer Coated Lenses in 12in. to IMF Micro-meter Foc "D" Mount. Will fit most 8mm. Cine Cameras such as Bell Howell, Bolex, Dektro, Miller, Specto, Revere, etc. List price £18 0 4 Our price £6 10 0
f/2.5 12½mm. Coated Lenses in "D" Mount fixed focus by National Optical Company for 8mm. Cameras, Bell Howell, Bolex, Dektro, Miller, etc., etc. Our price £3 0 0
f/4 36mm. Wray lens, plain barrel (no iris) 35/-

PROJECTION LENSES

Dallmeyer Coated Lenses for De Brie, 301, 401, etc. 1in., 1½in. or 2in. lenses: List price £9 6 6 Our price £4 5 0
2in. Dallmeyer or Taylor Hobson Coated Lenses for 16mm. Specto, Ensign, Barrel dia. 1in. List price £6 0 0 Our price £3 17 6
2in. Coated Projection Lenses fitted for 16mm. Ampro, Victor, L516, S.R.B., Bell Howell, etc., etc. £3 17 6
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NEW G.B. L516 DALLMEYER PROJECTION LENSES (not coated)

1in., 2in., 2½in., 3in., 3½in., 4in. ... £4 0 0

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1in. f/1.65 Coated Taylor Hobson Projection Lenses, 22mm. dia. Barrel suited for Eumig, Bell Howell, etc., etc. List price £7 10 0 Our price £3 10 0

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All the above Lenses can also be obtained from Burlington Cameras Ltd., 26 Burlington Arcade, Piccadilly, W.1. (HYD 0040.)

SPECIAL BARGAIN OFFERS

Ex Admiralty Projector Stands, £4 10 0 each, carr. 5/-, Worth £8.
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Hanimax Dual 8mm./16mm., 800ft. Rewinders, 20/- per pair.
Wratten 85 (Kodachrome) Filters 37 or 42mm., 10/- each. List, 34/-.
B. & H. Model 606 Carrying Cases, new, 39/6 each.

AMERICAN AMPRO PREMIER 20 1,000w. SOUND/ SILENT. FAST REWIND, STILLS/REVERSE, 12in. SPEAKER, 1,600ft. ARMS £100.

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Exceptional design makes this the best Bolex yet

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Angus McKenzie

in TAPE RECORDING & HI-FI MAGAZINE

- 6 Sometimes, all too rarely, a product received for review has a quite outstanding performance and is reliable and robust. Such a product is the Simon SP4 . . . It has a superb performance in every way, with not one snag in the way of it . . . Staggering Performance . . . Any owner of an SP4 can be very proud of it. *I feel sure that this machine will go far to establishing a new standard of quality by which other machines will be judged.*

Percy Wilson M.A. in THE GRAMOPHONE

- 6 First-class marks for its comprehensive design, for its cleanness and thoroughness of construction, and for its excellent performance . . . This is a tape recorder that is outstanding by any standards the world over.

J. Moir in THE TAPE RECORDER

- 6 The novel features incorporated in the SP4 are generally of great value to the user, and are not gimmicks . . . The Simon machine is not cheap but it has exceptional facilities, a good performance, is undoubtedly good value for money.

J. C. G. Gilbert F.R.S.A., Assoc. I.E.E., M.Brit.I. R.E., F.T.S.
in MUSIC TRADES REVIEW

- 6 At last, with the Simon SP4, I have found a machine that is not only simple to use, but is capable of producing professional results . . . Has facilities only found in truly professional machines costing £350 and upwards . . . This machine, both in performance and appearance, is unlikely to be superseded for many years.



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fully 'push-button-controlled'
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without touching controls
- 3-WAY MIXING FACILITIES**
on both record and playback
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with independent controls
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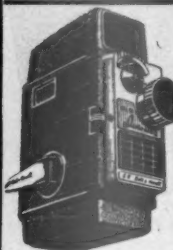
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The 624EE 'AUTOSET' 8mm

An 8mm. cine camera that instantly adjusts itself to changing light. The lens is coupled to a photo-electric exposure meter which sets the aperture according to the light intensity. Fitted with f/1.9 Universal Focus lens; large viewfinder; 3-way starting button for normal scans; single frame exposures or continuous lock-run.

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A very popular twin lens 16mm.

The G.B. 627

A top quality 16mm. spool loading cine camera both economical to buy and to run. 100ft. spool-loading single or double sprocket; matched positive viewfinders on twin lens swing turret, 32ft. run one wind.

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As above and with T.H. 2in., f/2.8 lens

With 4in., f/4 lens



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Takes 50ft. on 25ft. 8mm. double run film. Fitted with built-in photo electric exposure meter, 12.5mm. f/1.9 fixed focus Eumigon lens; speeds 8, 16 or 32 f.p.s.; automatically coupled with the exposure meter; 40 sec. shooting with one wind.

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The EUMIG C3R

As above but with three lens turret taking standard, wide angle and telephoto lenses. Instant change over together with matched viewfinder. Price: ...

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Wide angle lens ... £15 13 10

Telephoto lens ... £13 19 0

Superbly designed and built, the MOVILUX 8A 8mm.

8mm. projector fitted with Zeiss Sonnar 20mm. f/1.3 lens; 8v. 50w. cold light lamp results in low heat generation and enables size to be reduced to 7" x 10" without loss of performance or efficiency; no maintenance required as all bearings are provided with a permanent lubrication system.

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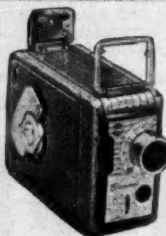
A superb 8mm. with variable shutter

BOLEX B8-VS

Fitted with variable shutter enabling "fades" for beginning and end of sequence — fade can also start and stop camera; shutter speeds can be altered without altering filming speed.

PRICE: With f/1.9 focusing Yvar.

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8mm. Camera

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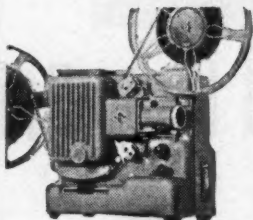
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8mm. EUMIG

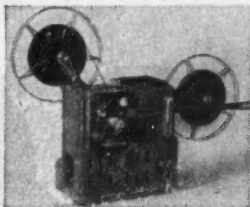


A compact lightly built 8mm. projector using the new high intensity 12 volt, 100 watt lamp with a first class optical system, 400ft. Spool, geared re-wind and an f/1.4 coated projection lens.

Price **£32.0.0**

CASE ... £3.10.0

EUMIG P8 IMPERIAL



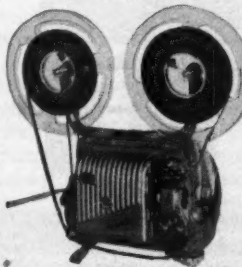
This model uses the 12 volt 100 watt high intensity lamp, and has incorporated a built-in synchronisation enabling it to run in perfect synchronisation with a tape recorder. Fitted with a 20mm. f/1.4 projection lens and has a motor operated film rewind.

PRICE **£37.10.0**

CASE .. £3.10.0

CITY SALE & EXCHANGE

ZEISS MOVILUX 8A



This projector is made in an attractive range of colours, and is the most compact 8mm. machine produced. Using the new type projection lamp with low power consumption and very low heat generation. The size of the machine is only 7" x 10" the lens is a 20mm., f/1.3 Sonar. Capacity 400ft. The machine is complete in its own case.

PRICE **£52.19.6**

BOLEX M8R PROJECTOR



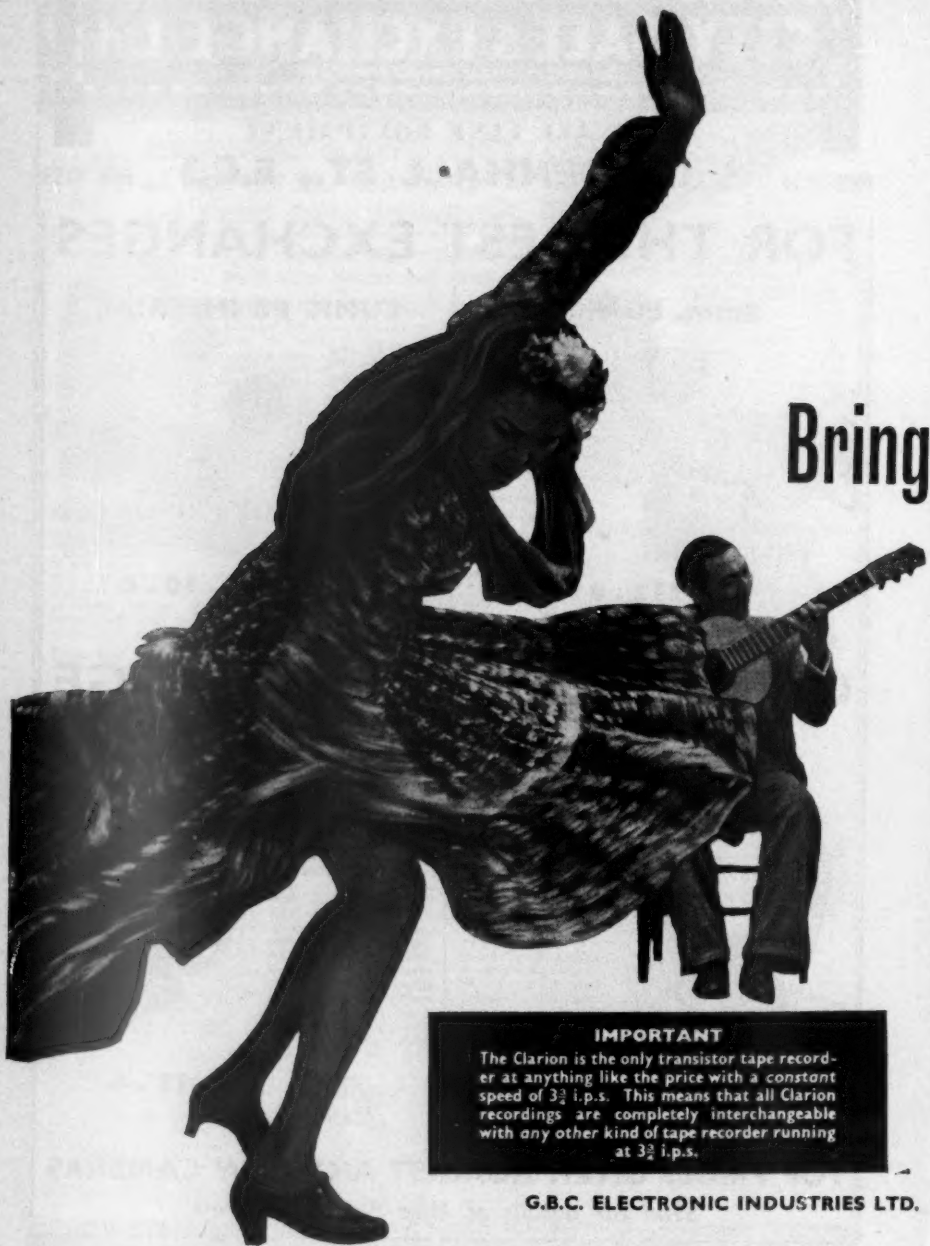
For the users of Bolex equipment this is the ideal projector to match with your camera. Fitted with a 500 watt projection lamp with first-class optical projection system, this projector gives an outstanding performance, 400ft. capacity with a special feature of a sprocket fitted below the aperture to regain the lower film loop if lost during projection. Power rewind.

PRICE **£59.17.6**

CASE ... £5.15.0

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The Clarion is the only transistor tape recorder at anything like the price with a constant speed of $3\frac{1}{2}$ i.p.s. This means that all Clarion recordings are completely interchangeable with any other kind of tape recorder running at $3\frac{1}{2}$ i.p.s.

G.B.C. ELECTRONIC INDUSTRIES LTD.



At last! With this new transistorised tape recorder you can shoot sound on location

Now you can really add a new dimension to your film-making. Sound. *Authentic* sound. Sound captured on tape at the same time as your camera is capturing the picture. For the Clarion is a truly portable tape recorder, unfettered by flex and the need for mains power, and weighing hardly any more than your cine camera itself. Carry a Clarion . . . and let your films *speak*.

that sound back alive!

CLARION: THE FACTS

The Clarion is genius pure and simple. (If you doubt that unclip the base and look inside.) It is fully transistorised. It runs 50 hours on 4 ordinary torch batteries at a governed speed of $3\frac{3}{4}$ i.p.s. It records perfectly. Plays back reasonably as is and up to professional standards through a larger speaker or on your own full-size mains tape recorder. It can be used as a straight-through amplifier. The twin track 3" tape gives 44 minutes playing time. It weighs only 5 lbs. And the cost, at 25 gns., puts this incredible piece of electronic engineering almost in the accessory bracket. You should carry a Clarion—from now on.

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Elizabethan Escort Portable Tape Recorder

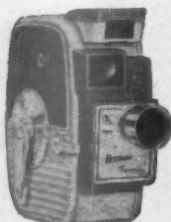
This is a three-speed recorder, 1 $\frac{1}{2}$, $\frac{3}{4}$ and 7 $\frac{1}{2}$ in. per sec., giving a maximum playing time of 1 $\frac{1}{2}$ hours. Suitable for A.C. only (200-250). There is a "Magic-Eye" recording level indicator; fast forward rewind time $\frac{1}{2}$ under three minutes; simple push-button controls; built-in speaker for immediate playback, can also be used as an amplifier with any record player; Price including tape and microphone.



£47.5.0

Or Deposit of £7/5/0 with 12 monthly payments of £3/12/8

Keystone Cine Cameras



8mm. Keystone K-20

With built-in exposure meter which indicates the aperture for 10 ASA and 16 ASA films. F/2.3 fixed focus lens; click-stops (and $\frac{1}{2}$ stops); single speed; footage indicator; normal release, lock-run and single shots. Complete with wrist cord and carrying case.

£27.0.11

Or Dep. of £4/0/11 with 12 monthly payments of £1/19/9
8mm. Keystone KA-1A. A three-lens turret camera with the following fixed focus lenses: 13mm. f/1.8 standard; 7.5mm. f/1.8 wide angle; and 25mm. f/1.8 telephoto attachments. Universal viewfinder. Built-in haze and type "A" filters. With built-in exposure meter that automatically sets the correct aperture at the commencement of the sequence (or manual setting). Complete with wrist strap and case. £7/5/7. Or Deposit of £10/5/7 with 12 monthly payments of £5/10/10.

The Haynor Animette



A new all-metal animated editor complete with winders and base, for 8mm. films only

£10.17.6

Splicer, 54/6 extra.

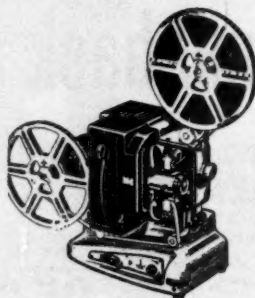
WIDE SCREEN

The new "Hiloscope" anamorphic attachment for use on both camera and projector takes care of the wide screen the easy way—easy to use and (comparatively) easy on the pocket. Aspect ratio of 2:1. Price complete with adaptors for camera and projector

£15.6.3

Further details on request.

8mm. Paillard M8R

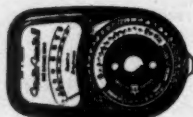


The M8R is the ideal projector for home use. To be used on A.C. 200 — 250 volt. Manual or motor rewind. With 20mm. lens; 500 watt lamp; $\frac{1}{2}$ or lin. coated lens; 400ft. reel in can. Now reduced in price to:

£59.17.6

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Cine Weston Master III



The latest model of this famous British Cine Exposure Meter known as the Weston Master III, is a companion model to the Universal III. Likewise, the Cine Master III features the greatly improved calculator dial

giving easier and larger readings.

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CINE CAMERA
with 13mm. and 25mm.
f/1.8 Lenses

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NEW 8mm. AK8

With f/2.8 TRIOTAR and
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36mm. f/3.5
COATED, CLICK-STOP

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f/3.5 CASSAR
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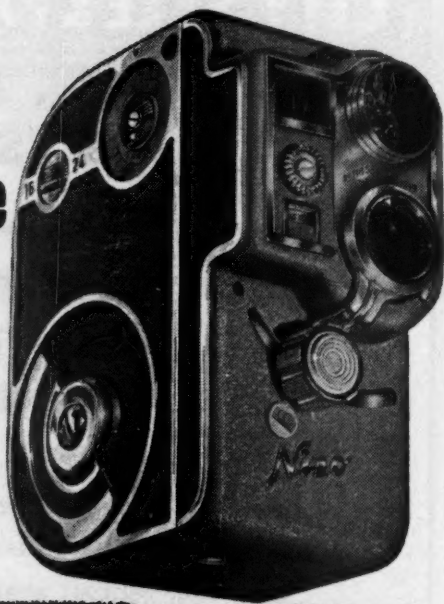
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GUARANTEED USED CAMERAS

8mm. Eumig Electric, £22
8mm. 624, f/2.3, £16/16/-
8mm. Kodak Mag, f/1.9
£37/10/-
8mm. Kodak, f/2.7, 8-55
£18/18/-



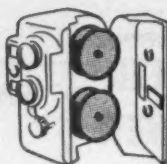
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Nizo

EXPOSOMAT T

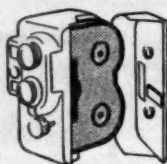
The Exposomat "T," latest and most economical addition to the Nizo range yet retaining all the qualities of the other models. This camera is designed to take "free" spools for single loading. The built-in photo-electric exposure meter is coupled to the high speed lens and enables you to regulate the exposure by finger control. A pointer, visible through the viewfinder, serves to check the lens setting continuously. With Steinheil Culminon $\frac{1}{2}$ " f/1-9 universal focus coated lens.



CARRYING CASE

Ever-Ready leather case to accommodate camera and one filter or supplementary lens.

PRICE £6 8 6



NIZO RAPIDER CHARGER

Each charger is supplied with one empty 50ft. spool.

PRICE
£5 6 1



EXPOS

The features of the EXPOS are precisely the same as the "T" model, except that Rapider chargers are used. Ordinary double run 8mm. 25ft. spools are loaded into the charger and then the user proceeds as with normal magazines. With Rodenstock-Ronar $\frac{1}{2}$ " f/1-9 universal focus coated lens.

EXMAG

Again a similar model with a third loading method. This camera is designed to use the standard 25ft. double eight Kodak magazines which are inserted into the camera complete, within a matter of seconds. With Steinheil Culminon $\frac{1}{2}$ " f/1-9 universal focus coated lens.

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HOME MOVIE SPECIALISTS

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8mm. Keystone K.8, f/1-9 Dallmeyer, focus, inc. case	£14 15 0
8mm. Eumig Electric, f/2-8, coated, inc. battery	£20 10 0
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8mm. G.B.-Bell & Howell, 624, f/2-3 coated, inc. case	£17 5 0
8mm. Bell & Howell, "Filmo," 3 lens turret, f/2-5 Mytal, coated, critical focus	£29 15 0
8mm. Agfa Movex 88L, f/1-9, ctd., coupled P.E. meter, inc. 2x Tele-longar, U.V. filter, E.R. case	£55 0 0
8mm. Bauer 88C, f/2-5 Trital, coated	£24 10 0
8mm. Revere, Model 99, 3 lens turret, standard f/2-8 coated, lin. f/1-5 Cooke, coated, 1 1/2 in. f/3-2 Elitar, coated	£42 15 0
8mm. Brownie, Model II, f/1-9 coated, inc. E.R. case	£16 0 0
8mm. Revere, Model 60, 3 lens turret, mag. load, f/1-9 coated, Morton wide angle att., inc. case	£26 0 0
8mm. Admira, single lens, interchangeable, f/2-8 coated, inc. case	£18 10 0
8mm. Paillard Bolex C.8, f/2-5 Yvar, coated	£34 15 0
8mm. Paillard Bolex, B.8 twin turret, f/1-9 Yvar, coated	£49 10 0
16mm. Ensign Kinecam, 100ft. spool loading, f/2-6 Cinar, inc. case	£30 0 0

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16mm. Magazine Loading Cameras	
G.B.-Bell & Howell 603 "Autoload," f/1-9 Serital, coated	£49 10 0
G.B.-Bell & Howell 603T, turret "Autoload," f/1-9 Serital, coated, 2-8 cm., f/2-8 Cooke-Panchrotal, inc. case	£77 0 0
Cine-Kodak "Royal" f/1-9 coated, inc. case	£67 10 0

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8mm. Kodak Brownie, 8-58, 8 volt, 50 watt	£20 0 0
8mm. G.B.-Bell & Howell, 625C, 500 watt, New	£27 0 0
8mm. G.B.-Bell & Howell, 635S, Tru-Flector lamp, 21-5 volt, 150 watt, New	£33 0 0
Above with Filmovars lens	£36 0 0
8mm. Eumig P.8, 12 volt, 100 watt, New	£32 0 0
8mm. Eumig P.8, Imperial, Tape Sync, New	£37 10 0
8mm. G.B.-Bell & Howell, 606H, 500 watt. Still Picture device, New	£45 0 0
8mm. Zeiss Movilux, 88, 8 volt, 50 watt lamp	£52 0 0
8mm. Zeiss Movilux, 8A, 8 volt, 50 watt lamp, New	£52 19 6
8mm. Paillard Bolex, 500 watt, Hi Fi, lens, New	£59 17 6
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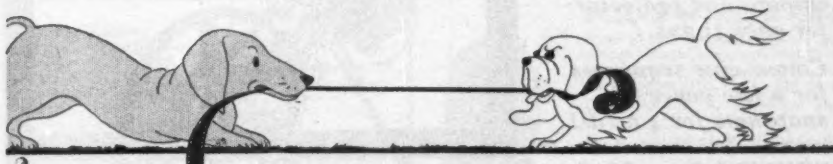
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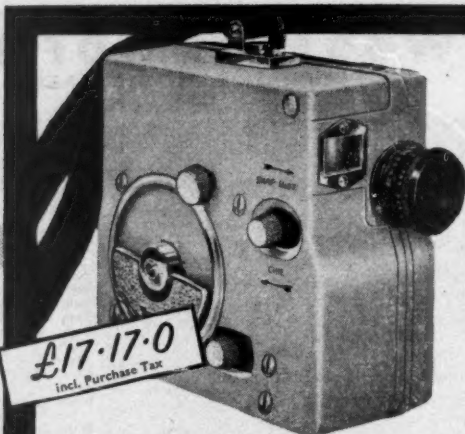
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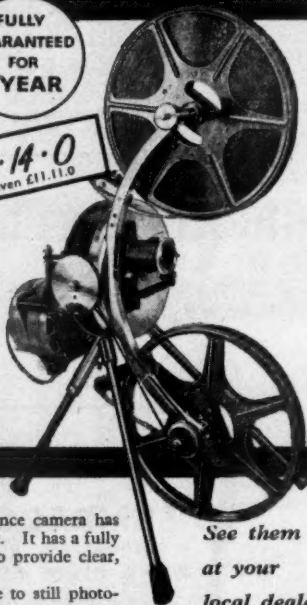
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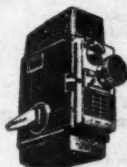


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AMATEUR CINE WORLD

VOLUME 23 NUMBER 4 AUGUST-SEPTEMBER, 1959 Editor: GORDON MALTHOUSE

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Quality and Quantity

Growing popularity of amateur cinematography brings manufacturing problems

NICE to be back! We're sorry for the break in continuity between this issue and the last.

As we were saying, there can be no doubt that interest in amateur film making is steadily increasing. Proof of that is seen in the fact that more cameras are bought every year in the United Kingdom than in any other country in the world except the United States. Last year sales reached about 40,000. The figures should be substantially higher this year. And because the availability of equipment is the best possible index to the way things are going, we make no apology for publishing in this issue the second and concluding part of our Photo Fair survey, even though the Fair is old history, for the apparatus exhibited there most certainly is not. Almost everything that is new in this country is itemised in this survey.

As you would expect, with the exception of the semi-professional and educational fields and PatheSCOPE's new 9.5mm. pair, the emphasis is almost exclusively on 8mm., though the new Admira joins the growing list of 16mm. cameras at around the £100 mark. One of the interesting things about this camera is that, to our knowledge, it is the first reasonably priced 16mm. instrument on the market to have an integral electric drive. (The same trend is apparent in several 8mm. cameras from Japan.)

THE CASE FOR BATTERY OPERATION

For some reason, battery drive has never really caught on with amateurs, though it is used almost exclusively by the professional. In fact, only one battery-driven camera has seen general sale until now, and this has remained virtually unchanged for twenty years or more. The reason may perhaps be found in the fact that only one running speed was available, and people were afraid of their batteries failing in some remote place where they were unable to obtain replacements, or of leakage damaging the camera.

Most of these objections have now been overcome, the last-mentioned by the use of non-corroding plastic battery compartments and sealed batteries, and by the realisation that battery shapes and sizes are standard in very many countries; in any case, if a fresh battery is inserted at the start of a trip, it should last for all but the longest of vacations, and it is no hardship to take a spare along. Many of the newer cameras carry indicators which warn when the battery is nearing exhaustion. The battery costs work out at only about a penny per film.

There is no denying the advantages of electric drive: for one thing, it completes the automation process; in one new electric eye camera it is literally only necessary to point the camera at the subject and press the button—the electric eye sets the exposure, the lens is fixed-focus,

and there is no need for winding the motor. So one can take shots of any duration up to the full run of the film (2 minutes), and—more important—one doesn't have to wind the spring between quickly taken shots, or wonder whether the spring will hold out for the length of a shot.

Another thing: the speed constancy is better than with a spring drive, and this can be useful if sound shooting is attempted. A further obvious advantage is for underwater shooting, where winding can present difficulties. Finally, electric drive lends itself ideally to remote control. Some of these facilities may be of use to only a few, but as the bulk, weight and cost need be no greater than for spring-drive, and disadvantages there may be appear to be slight, we are a little surprised that it has not found wider acceptance.

PROJECTION LENSES

And projectors? It is to be hoped that some attention will be paid to the improvement of projection lenses; as we have said before, we believe that in most projectors they are the weakest link in the scene to screen process. Possibly the high light-efficiency of the new lamps will help to some extent, since they make super-wide apertures less necessary unless really huge pictures are required.

So far only one or two manufacturers have produced really high-quality projection lenses and these of large aperture which are necessarily more expensive than simpler types. Yet as long as the user is not prepared to spend a little money on quality (perhaps because he does not know how much better his pictures *could be*), manufacturers catering for this highly competitive market will obviously concentrate on keeping their prices as low as possible. Perhaps the solution is to make projectors available without lenses, if so required, and for at least one manufacturer to market a good lens, in a variety of fittings to suit various machines, for those who desire the optimum quality the film can reproduce.

The public's wishes *can* make themselves felt, as witness the demand for large pictures in average living-rooms, where the throw is limited, resulting in the general introduction of 20mm. lenses alongside the 25mm. previously fitted to nearly all 8mm. projectors. And there are signs that even shorter focal lengths are coming into use. But the trouble is that these wide-angle objectives tend, in the main, to give rather inferior definition, particularly at the sides of the frame. Lens manufacturers are working very hard to eliminate these defects, but at the moment one cannot see how they could succeed without substantially increasing the price.

How to reconcile price with quality is an all

(Continued on page 348)

Don't Invite Rude Answers!

A survey of some interesting films entered for the Ten Best competition reveals unexpected hazards



NEVER ask questions or make observations in a commentary which could invite rude answers. "I hope you've enjoyed this film," says the commentator at the close of Frank A. Taylor's *Fabrics and Fireguards* (16mm., 530ft., colour). It is not, in any case, a film which one can enjoy, for it is about fire hazards in the home and how they can be overcome. It is not, indeed, properly to be described as a film; rather is it an illustrated lecture. The commentary never stops. But though the camera set-ups are stagey and there is insufficient variety of angle, the production is sincere and does contrive to show clearly what to do. And, of course, the theme is eminently worthwhile.

One feature of it must be offered as a warning, for it illustrates an all too common fault in amateur films: the inability to let well alone. A child meets with an accident, one of many perils to which the film directs attention. Cut to weeping mother at child's bedside. This is hard on the mother and hard on the audience. Even an accomplished actress would find it difficult to put over such a scene in such a context. You don't have to tell parents that they're going to be upset if their children are injured; still less do you need to show them maternal grief.

Similar gilding of the lily is apparent in *Our Village* by Frank Bullock. This film, though it lacks shape, is an agreeable survey, and the village is presented as a pleasant, picturesque place to live in. It is also, it seems, a nice place to die in. Many visitors, says the commentator, express a wish to be buried there. No doubt, but their necrophilic desires have no place in a film of this kind. To state as a bald fact observations casually and probably light-heartedly made is to give them an importance their makers never intended and to raise an unsympathetic smile.

You have only to expand the statement into "One in seven visitors express a wish to be buried here" to realise its ludicrousness. The producer, unhappily, expands it visually. He shows a funeral procession, making public the private grief of people we do not know and—which is worse—making it the occasion of some merriment; for, with the best will in the world, the utter unexpectedness of it renders it difficult for one to suppress a smile. One is all too used to being presented with unidentified living persons

Ribald comments from the audience are too often the accompaniment of love scenes in amateur films. Such scenes need to be handled very carefully, but Coventry F.P.U. say they appreciate the difficulties, and certainly this scene in the making from "And Having Writ" suggests that all concerned know what they're about.

in amateur films, but it will take time to get used to dead ones.

From this it might perhaps be supposed that *Our Village* is rather humourless, but, in fact, there are a number of pleasing light touches in it. In drawing attention to the funeral episode we have not, of course, the slightest intention of pillorying the author, for we can understand well enough why he included it; but often it is not until a blemish is spotlighted to an intensity which the author never intended that its maladroitness is brought home. Certainly one must be wholly serious about any sort of film one is making, but being serious does not mean stifling one's sense of humour, for sense of humour is much the same as sense of proportion.

Newcastle and District A.C.A. rashly invite the audience to say whether they have succeeded in making a film or whether they haven't. In *The Secret of Ship's Entry* (16mm., 650ft., monochrome and colour) the club is seen discussing a story for their next production. "Well, that's the story," says a member at the finish of its recounting in pictures. "The question is, will it make a film?" ... Well, did it?

The director, who himself runs a nice line in witty invective off screen, should not be surprised if wits in the audience take the opportunity he has offered them. Yet the film begins admirably, and at first suggests a return to Newcastle's "Oscar"-winning standard. (Remember *P.C. Grubb's Last Case*?) There is some nice characterisation in the early scenes in which the club mull over ideas for their next opus, and despite the handicap of a slow beginning, the film engages attention for its warmth and naturalism, which are put over with considerable technical resource.

These scenes are wholly engaging, but then the air of realism which had been so well built up is dissipated by a descent to unacceptable improbabilities about buried treasure on the club premises. The new member describes how he got on the track of it, and a flashback in colour, set in Elizabethan England, explains how it got there. Unhappily this flashback sinks the whole

project, for it is no more than a fancy dress charade.

When they are able to be themselves in the present-day scenes, the players are eminently natural, but in putting on Tudor costume they lose not only their identity but every shred of personality and become stiff, unmotivated puppets. The scriptwriter must take his share of the blame; the fact that the cast apparently saw nothing to question in the actions the script required them to perform must perhaps be put down to the numbing effect of being decked out in an unfamiliar garb and being required to enact scenes entirely outside the range of their experience.

Costume drama is always a difficult proposition for inexperienced players, even when, as in the case of an amateur stage group, they have the benefit of a script by an established playwright. If, however, costume it must be, it is a good plan to translate the incidents mentally into a modern setting, when the more glaring results of being unable to think in terms of the past will be quickly revealed. The action will probably be no more odd than *Hamlet* in modern dress, but if the behaviour, speech and thought of the players seem queer, you can be fairly sure that something is wrong, for human nature does not drastically change.

Consider this episode. Your wife lies on the kitchen floor. You rush into the room, see that she has been stabbed to death. What do you do? It is not a question which the amateur film producer should put his cast to the necessity of

answering, for he should not require them to portray violent emotions they have never felt. One thing, however, you *know* you wouldn't do. You wouldn't slowly straighten yourself and reverently raise your hat! But this is precisely what the character in *The Secret of Ship's Entry* did. Inevitably it provokes hysterical laughter.

Yet, as in the case of the funeral scenes in *Our Village*, one can understand how it happened. The director, doubtless aware that Elizabethan gentlemen wore their hats indoors, and anxious to make the setting as authentic as possible, was faced with what he thought to be a problem when the hatted husband burst in and discovered that his wife was a corpse. With a lid like that being worn in the awful presence of death, how is dignity to be preserved and respect shown?

But if you find your wife dead as mutton with a knife in her back, you yell, collapse, run round in circles, stand frozen, barge about looking for the murderer, dial 999, weep, stumble over the furniture, pick up a poker and charge off. . . . Well, you don't know what you'd do, but of one thing you can be very sure: no reaction of yours would conform to conventions of polite society. The club had forgotten that the wearer of fine feathers is still a human being.

The Elizabethan age was turbulent, and life was cheaper then, so one can accept violence which might appear unmotivated in a modern setting, but even so, murder and mayhem are dangerous ingredients for an amateur film. It can't be said too often that our best opportunities are presented by revealing glimpses of the

Bright Ideas culled from Ten Best entries

"There's always been some doubt as to who is the fastest girl in the village . . . in the hundred yards." (Commentator in *Our Village* by Frank Bullock. 16mm., 640ft., colour.)

Running gag in Christmas film: Father doggedly unwrapping a much wrapped parcel which is ultimately found to contain just a slip of paper bearing the words, "The End." ("Yule Tied" by Roger Moon. 8mm., 85ft., colour.)

Uneasy sleeper in bed. His stern approaches the screen. Subtitle: *Wait for it! S.T.: The End. (How to Sleep* by Joe Kay. 8mm., 50ft., colour.)

Told the story of Hansel and Gretel, a small child dreams that night that she has been captured by the witch. She peers through the bars—which are the back of a kitchen chair. ("Birthday Cake" by Arthur Ward. 8mm., 150ft., colour.)

Intellectual-looking type hurriedly dresses for a Bach recital one assumes he is giving, while his spiv-like brother lounges around. But it is the Edwardian-garbed loungeur who gives the recital. The other, dinner-jacketed, sells the programmes. (*The Brothers Grim* by Robert Hathaway and P. G. Coates. 16mm., 150ft., monochrome.)

Visiting Brighton on business, married man picks up a girl. They go on a mystery tour by motor coach. The mystery destination is his home town. ("Home and Away" by Epsom C.S. 8mm. copy of 16mm., 400ft., monochrome.)

A cricket match in progress. "How's that?" yells one of the players. Cut to marble figure of angel on

ornate tombstone, finger dramatically raised as though signalling "Out!" (From *Health and Beauty* by Francis Haveron. 16mm., 450ft., colour.)

An operating theatre. On the operating table is a pair of gloves lying on a copy of the "Financial Times" The surgeon makes an incision in one of the gloves and draws out a pound note. ("Golgotha" by Piccadilly Film Group. 8mm., 200ft., monochrome.)

"The best meter to buy is the one you can't afford." —Subtitle from *Per Angusta ad Augusta* by Robert Jones. 8mm., 150ft., colour.

Boy sitting at table smiles shyly when girl tries to persuade him to dance. Piqued, she gets up and leaves the dance hall. Two youths arrive and help him to the door. He has only one leg. ("Take Your Partner" by Keith Hodgkinson. 9.5mm., 175ft., monochrome.)

Changing of the Guard. A horse nibbles at a woman's shoulder. But it is a hobby horse which prances about among folk dancers outside Westminster Abbey on whom the film then concentrates. (Sunday in London by J. B. Grainger. 8mm., 130ft., colour.)

The theme: the isolation of man and of his inability to make contact with his fellows. A wanderer peers through the glass door of a café at the people drinking within. As he opens the door, they vanish. Frustrated, he departs. When the door closes, they reappear, and the animated scene within is just as it was before the wanderer's arrival. ("Solitude" by Herman Wuyts. 16mm., 500ft., monochrome.)



On the face of it, Chester C.S. have a bright idea in "Lucius on the Loose": a Roman from the local museum makes a tour of modern Chester. But this theme will make considerable demands on the inventiveness of the script writer and the skill of the player, for the impact of each incident must be greater than the last if monotony is to be avoided, and each scene must have a clearly defined purpose—a requirement that does not need such rigorous observation in a straightforward record.

everyday, by a penetrating look at things which are too often taken for granted, by turning an inward eye on the way we live. . . . And the way we live includes the domestic round, our families, our jobs and our recreations.

But what about the holiday film?

That's all very well, you may say if you are a family movie maker, but what happens to all the holiday films that must get sent in for the Ten Best every year? Over the past ten years only two or three have gained "Oscars"; all the other trophies—over 90 of them—have been awarded for film plays, documentaries, cartoons and queer things that nobody understands.

But do you think we are happy about this situation? A really good holiday picture would be immensely popular with the average audience, not least because they like to see scenes and incidents with which they are familiar. But being cut off by the tide or falling asleep and dreaming of spectacular adventures are not familiar incidents but too often highly unconvincing make-believe; and if the film has no shape, there will be little in it that anyone could recognise as familiar.

But consider a film which begins like this: A blue sky; a beach; a patchwork of holiday-makers; small chubby legs prancing down steps to the sands; longer legs moving more sedately; the field of view widens to show the owners of these longer legs—the adults of the party; from their viewpoint we see the small child scampering over the sands; mother follows, but father collects deck chairs. If father is also the cameraman, mother must take this shot of him.

"But my wife takes no interest in filming," many readers tell us. Might that not be because she has never been given the chance? And hasn't she often told you that she wished there were some shots of you in the film? Well, it makes it too much of a business, you complain. If that's the way you feel about it, you might as

well sell the cine and buy a still camera, then all you would have to do would be to take the odd photograph here and there. The photographing is only a *part* of film making. You must be prepared to take a *lot* of trouble over producing a movie.

It's not the slightest good firing off a few shots when you feel like it or because you look on it as a duty, and then settling back relieved to think that you can enjoy your holiday like everyone else. Certain periods must be allotted to filming and to nothing else as far as you are concerned. The reward, when you secure a collection of luscious shots which really do have some point and orderliness, is immense.

Your wife, then, has taken that shot of you collecting deck chairs, and she holds it until you begin to move out of frame. When you get down to the beach you take a shot of her turning round as though she has heard you coming.

Medium close-up of her as she puts out her hand and apparently relieves you of the books and papers you are carrying. You won't be able to hand them to her if you are not using a tripod (and you probably won't be, but that won't matter unduly if you concentrate for the most part on medium and close shots—as you should do in any case). The child will have to be recalled to do this chore. Yes, film making is a business in which everyone must accept some discipline!

Shots of this kind could well form the introduction to a very worthwhile holiday film. It is mostly a matter of having an orderly mind. If your interests are chiefly in the technical side and you don't lay claim to being particularly imaginative, you can still turn in a very well worthwhile picture which is likely to prove more successful and satisfying than the work of the imaginative man who is too impatient to submit to the mechanical disciplines of filming.

True, if the quality of his imagination is vivid and discerning enough, the latter can sometimes get away with a great deal, but for most of us there is only the long way round. You may not aspire to be a "poetic" cameraman, but *everyone* can be a competent one, able to turn in a good, workman-like job.

Approaching your subject in an orderly, logical way, you will begin to observe where before you looked without seeing. A child on a beach will then be to you not just one of hundreds but a personality made up of chubby hands wielding a spade (close-up), of a plump behind caked with sand (close-up), of a frown of concentration, tongue protruding from lips, of the pout and puckering into tears when it's time to go.

It takes time and patience to get such shots, but when you have secured them—as everyone can—you may be surprised to find yourself hailed as a film maker of sensitivity and imagination, when all you have done is observe and record. Yes, and there might be an "Oscar" for you, the technically-minded man who said that the holiday film did not stand a chance in the Ten Best.



Does this inversion of the normal order of things presage a change in outlook? Usually it is the 8mm. group which films behind the scenes activities on 16mm. club productions, but here it is the principal film which is being shot on 8mm. Kodachrome by a beginners' unit of the Bristol C.S. The 16mm. cameraman, who is using ex-Govt. stock, claims that 8mm. is too expensive for him. The film, "Six Days Shalt Thou Labour," which has for its cast the members of a local drama group, tells the story of a father's Sunday.

8mm. VIEWPOINT

Lip Sync. Snags

By DOUBLE RUN

Tape Recording is the first 8mm. film sent me for review to attempt lip sync., and not only does it achieve this, but it also shows how it is done—or, at least, begins to do so. Made by D. G. Ewart and J. Wicks to illustrate a lecture to the Hendon Camera and Cine Club, it uses a Eumig Phonomat to keep tape and film in sync. The commentator is shown full face.

As the producers admit, at the start of some sequences, sync. is not accurate, but the sequences usually end in sync. In other places, as they point out, there are abrupt changes in the tone and quality of the recording. "The errors in sync." they write, "arise from our not always having checked that the camera was set at exactly 16 f.p.s. at the start of shooting a sequence. The variable recording level is due to the sound track being a mixture of live recording and post recording for which four tape recorders were used at one time or another."

The result, although rough in places, is a considerable achievement, but the many joins in both film and tape make it rather hazardous to lend the film out, and unfortunately no way has yet been found of copying the tape and maintaining accuracy of sync. The content of the film is rather self-obvious and, the subject being so large, the coverage is inevitably sketchy. It would have been much more effective had the makers concentrated on the Eumig system, explaining how it worked and how to make the best use of it. However, I gather they intend to re-make the film this winter, doing just that. The result should be very interesting and I hope clubs will get a chance of seeing it.

In a brief acted sequence to which lip sync. sound has been added, the comedy is rather heavy-handed and the result inconclusive. Perhaps more thought could be given to this in the new film, for, after all, lip sync. is only a means to an end, and only a worthwhile purpose can justify the trouble involved. My own experiences lead me to suspect that professional quality lip sync. sound is beyond most amateurs' reach, and likely to remain so, but there are all sorts of uses to which tape sync. attachments can

be put, and I hope Messrs. Ewart and Wicks' forthcoming film will show them.

Members of our club who get the Phonomat to work perfectly at home sometimes have difficulty in aligning it correctly in public. Messrs. Ewart and Wicks have also experienced this trouble "but cured it by adding to the projector a set of tape guides akin to those provided on the new P8 Imperial." They might well demonstrate this in the new film, too. The only snag is: how are we to learn how to show the film successfully before we have seen it? Presumably the projectionist will have to take it home first!

PUTTING CAMERA WORK IN ITS PLACE

THE NEWLY FORMED cine group of the Bath Photographic Society recently put on a show for the parent club to introduce it to movies. Five members showed their films on five different projectors, and although none was very ambitious, each film had obviously given its maker a great deal of pleasure. The least successful, a holiday picture of the Isle of Wight, needed an impromptu commentary to explain what was happening—always a confession of failure. There was some fuzzy photography and erratic exposures but the basic fault was a lack of planning. All sorts of irrelevancies crept in, and there were insufficient close-ups of the holiday-makers enjoying themselves.

One exhibitor had been experimenting with Kodachrome A and a camera light bar, with sometimes another light as a fill-in. He had necessarily to bring the camera really close to the subjects and, as a result, had secured some very pleasing close-ups of a family party. It was interesting that, although he had kept to the same exposure for given lights/subject distances, some of the shots were incorrectly exposed. The reason, of course, was that rooms with light walls and furnishings reflect back much more of the light.

The most successful film of the evening was a test reel which included some excellent telephoto shots of children watching Punch and Judy.

They had forgotten all about the camera. The B.C.U. of a little girl picking her nose was perhaps not a shot that every family film-maker would want to include, but it did suggest that amateur filming was not just a minor branch of photography but had potentialities far beyond that of the ordinary photograph.

It is good to see photographic societies taking such an interest in cine, but they should be warned that filming has just as much in common with producing plays, writing stories or even engaging in journalism as it has with photography. It developed from stills but has long since become an immeasurably more vigorous and effective means of communication. The cinematographer can move, entertain or inform in a way impossible to a stills man—and he should do so more often.

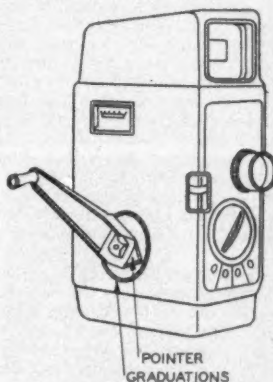
One point arose during the evening that may be puzzling other beginners: what causes orange flashes down the side of colour film? They are due to light which has got in when the camera was loaded, when the spool was changed round half way through or when it was finally taken out. The cure is to load in as shady a place as possible, to prevent the film becoming loose on the spool and never to use a bent camera reel. If you still experience trouble, your camera may not be light-proof, but the fault is sure to be yours, one way or another. Or so the film manufacturers always insist!

FRAME COUNTER FOR THE 624

WOULD you like to fit a frame counter to your G.B.-Bell & Howell 624 camera? Mr. J. H. Bray of Co. Durham suggests how this can be done. He writes:

The counter consists of a pointer (mine is of Perspex) fixed to the non-folding part of the winding handle. The handle folds over the pointer when not in use and so protects it from damage. Then, by using the single picture device and opening the handle so that it revolves as each frame is released, the circular ridge around the winding shaft can be calibrated into divisions, one division for each frame. It will be found that one complete turn of the handle equals 44 frames. Thus by opening the handle (or more correctly, the pointer) and noting the number of turns, the number of frames can be determined. I marked the divisions in black, with every fourth division in red, using Indian ink.

I think this gadget may help users to run off the correct leader length. Thus, if one uses 12 in. for



threading, one is left with 3ft. of leader, or 240 frames, which is five turns and 20 divisions on the counter. Perhaps with careful handling one might even manage a dissolve when making a title. One shortcoming is that the handle tends to fold itself when the camera is upright, so to be sure that this will not happen, the camera should be held on its side.

Finally, may I say how much fun cinematography is, even for baby-in-the-bath animated scrapbook types like me.

Of course it is, even if we only have half the ingenuity of Mr. Bray. I do congratulate him on this idea.

SECOND START

YOU may remember that in last August's *A.C.W.* I described one of the most ambitious 8mm. films I had ever seen, *Now or Never*, the story of a Russian girl who sought asylum in Australia during the Olympic Games. Parts of it were obscure and improbable, and I suggested it might be worthwhile rewriting and reshooting the weaker sequences. It can be a heartbreaking business to have to start off again when you have just been congratulating yourself on finishing, but that is just what Mr. Frank Van Straten, producer, and Mr. Peter McBean, director, did.

I am delighted to hear from Mr. Van Straten in Melbourne that they revised the entire script.

"The finished film," he writes, "still has a few rough edges, but now we feel that further touching up would be bad, because we could go on and on for ever! We entered the film in the Melbourne 8mm. Movie Club's Ten Best on Eight Competition—and, much to our amazement, took first prize!" They are now scripting and casting their second production (in b. & w.) which is about juvenile delinquency. I look forward to hearing more of this. It is good to hear of 8mm. users tackling serious subjects—and so successfully.

SOMETHING WRONG WITH THE FOCUSING

IF I lived anywhere near Sutton Coldfield, I should certainly want to join the cine society there. As they already have a membership of about 130, a lot of other people must feel the same way. I am particularly impressed by their technical know-how (e.g., the scrupulous care they took with the lighting of *Saturday Lunch*) and their interesting comparison tests of equipment. Their Jamboree film, too, was a fine achievement—much better than the professional versions I have seen. They are one of perhaps three cine societies who can be relied on to turn out a thoroughly competent piece of work.

Like those of other societies, most of their members now use 8mm., and they report that several beginners have had focusing difficulties with a certain inexpensive 8mm. fixed focus camera. With one model, only objects 4ft. from it were really sharp—yet it had presumably passed the manufacturer's tests. However, by encouraging members to return faulty equipment—and to go on returning it if necessary—the club eventually secures satisfaction for them, and, probably, by drawing the manufacturers' attention to shortcomings, helps the rest of us, too.

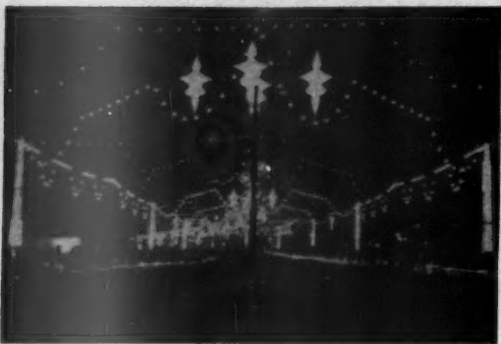


Fig. 1.—Typical shot of illuminations requiring basic exposure of $f/2.3$ with type A Kodachrome.

The Right Way

As announced in our last issue, Southend-on-Sea are offering £30 for the best film, in any gauge, of the Southend Illuminations (which will be a feature of the resort until 18th Oct., 1959) and there are also attractive prizes for other cine competitions sponsored by the Corporation. Entrants for the illuminations competition, which closes on 31st Dec., will be afforded useful facilities for filming. (Entry forms are obtainable from the Pier Manager, Pier Hill, Southend-on-Sea).

BEFORE getting to grips with the successful filming of illuminations, it is worthwhile considering the extraordinary discerning power of the human eye. If you cast your eyes over a scene of illuminations, they pick up the lights themselves, any reflections of them, items lit by them and any outlines lit or silhouetted by lingering daylight. If you have been there before, the impression conveyed to your mind contains also an integration of earlier impressions. And if you are with someone, there are further impressions received from the shared experience.

The four items seen by the eyes can be put on the screen by the skill of the cameraman alone, but the impressions to be conveyed call for exercise of the imagination and an appreciation of film construction.

One cannot give full exposure data for subjects containing so many variables, but one can safely quote basic exposure settings which, with Kodachrome A at 16 f.p.s. in cameras giving about $1/35$ of a second per frame, will almost always yield usable results, and will act admirably as the basis for tests to determine exactly the best exposure for more tricky shots. Under these conditions, the four features listed above require the following treatment:

Lights themselves. Basic, $f/2.3$ (Fig. 1). Usually satisfactory at $f/2.8$. A good rule-of-thumb is to give half a stop less than basic, i.e., $f/2.8$, if the picture is a mass of lights, and half a stop more than basic, i.e., $f/1.9$, if the lights are few or distant.

Reflections of the lights. Basic, also $f/2.3$. There is some loss of intensity, but there is almost always a considerable multiplicity of pattern, as Fig. 2 illustrates.

Items lit by the lights. This is the most difficult aspect and the one most complicated by the acuteness of the human eye, which can pick up outlines with the scantiest illumination and then leave the brain to fill in detail. This ability adds body and substance to illuminations

scenes, by giving them a live background as opposed to a black void.

Unfortunately, the light shed by illuminations on their surroundings is poor. On close surrounds it may well be only a tenth of the brightness of the lights, thus demanding $2\frac{1}{2}$ stops more exposure, i.e., $f/1$, or $f/1.4$ at 8 f.p.s. But, of course, although you get some background at this exposure, you overexpose the lights very badly, giving them a pale, sickly, and thinly-coloured appearance. You must therefore face the fact that, in general, the lights and the surrounds cannot be successfully covered in the same shot, and apply filmic techniques such as masking lights when surrounds are wanted, or using set-ups which exclude lights.

In the case of objects specifically illuminated rather than incidentally lit (e.g., shop-windows, illuminated displays, notices), the basic exposure is $f/1.9$. If in doubt, give more rather than less exposure. A useful way of giving an extra half stop is to use $f/2.3$ at 8 f.p.s. Fig. 3 is an example.

Outlines lit by lingering daylight. Where you simply want a sky-line in the picture, with outlines silhouetted against it, the technique is to wait until the exposure required for the sky alone is the same as the basic exposure. Where you want to simulate a "dusk" background, you wait until the exposure needed for the background is about half a stop more than basic. That is to say, you underexpose the background by half a stop, which will adequately darken it. Where you want to show just a suspicion of the substance of the background, as in Fig. 4, you wait till the background demands a full stop more than the basic exposure.

Set pieces. Set pieces composed of animated characters generally demand basic exposure and should be filmed from a camera position such that they nicely fill the frame (Fig. 5). With a camera lens of maximum aperture $f/3.5$, it is advisable in most cases to film at 8 f.p.s. for full exposure, and this poses a

to Film Illuminations

The winning film will be screened during an Amateur Film Festival, under the auspices of the B.A.C.C.C. and A.C.W. which will be held on the pier from 14th to 29th May next year. Among the attraction, will be a premiere presentation of the 1939 Ten Best concurrently with the National Film Theatre presentations, and every day there will be amateur film shows in the Sun Deck Theatre.

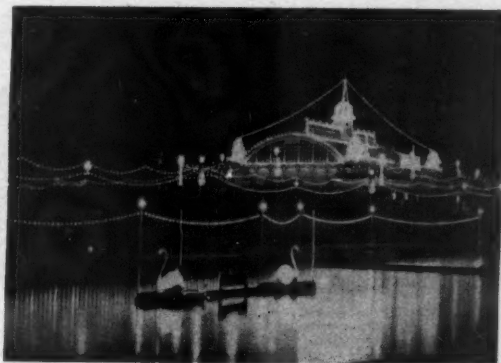


Fig. 2

Fig. 2.—The value of a shot is almost always enhanced if it includes the reflections of illuminations. The bright areas are



Fig. 3

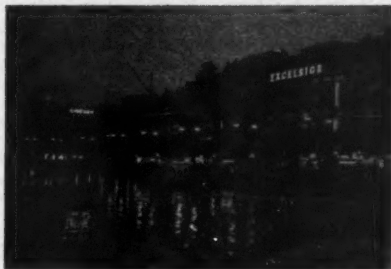


Fig. 4



Fig. 5

increased, though, of course, there is no increase in brightness, and so the same, basic exposure is required.

Fig. 3.— $f/11-9$ would be adequate for this brightly floodlit ship standing at the landing stage: note how the floodlight value falls off sharply at the left side of the picture, but the outline of the vessel and the reflections are revealed by the concealed tubular lights carried by the ship. Shots of this type are always pleasing on the screen, the reflected lights dancing entrancingly in the water.

Fig. 4.—Typical lakeside illuminations, showing the familiar multiplication of lights in their reflections. The illuminations being on the sparse side, $f/11-9$ would be chosen with type A Kodachrome. The shot is improved and given body by the building outline from lingering light in the sky.

Fig. 5.—It is worth getting close enough to this type of set piece to make it fill the screen. Exposure is rather tricky: a good guide is to compare it with an average illuminations scene, and if it appears generally brighter or duller, give half a stop less or more exposure than basic.

problem, for the speed of the action will be doubled on the screen. The cameraman can judge whether this speeding-up will spoil the animated set piece, but it certainly means that passers-by must be excluded from the frame.

There is also trouble sometimes from stroboscopic effects in animated set pieces from switching lights, particularly in simple reciprocating movements: if any switching occurs at eight times per second or multiples, it is affected by the chance of the camera shutter being open or closed. When in doubt, it is well worth exposing a couple of short—say 1 second—test shots before using a great deal of film. The sort of thing that can happen if you are unlucky is for some animated detail to appear not to move, or to go in the wrong direction, as with spoked cart-wheels.

Occasionally, also, set pieces are placed in a frame of great brilliance, so be sure not to allow such a frame or nearby light source to lead you or your exposure meter into the error of giving too small an aperture to the set piece and thus suffering underexposure.

Items specially lit as a feature of the illuminations, such as the quaint model railway of Fig. 6, offer the chance of pleasing shots. All model

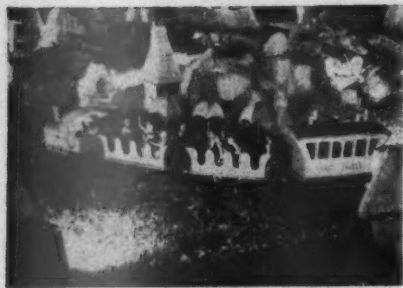


Fig. 6.—Small items specially lit generally require about $f/1.9$. A problem arises if the lighting is very flat, in that the result looks like a daylight shot and hence out of place amid illuminations.

shots are improved by filming from a point corresponding to what eye-level would be at the scale of the model—usually no more than three or four inches above the ground.

Using a meter. With an exposure meter the techniques given above can be accurately carried out, and scenes adequately matched, but if no meter is available, only the silhouette method can be safely undertaken: you film when the lights just start to have an effect—usually about ten minutes or so after lighting-up time.

Using a meter to check the various basic exposures I have given is simple enough in the case of lighted shop windows, or subjects like Fig. 3, 5 and 6, but is difficult for the lights themselves. The reason for this is that, using the meter by the usual reflected-light method, the reading is proportional to the area of the picture filled with lights! Since obviously the exposure per light is independent of how many there are in the picture, this misleads in a big way.

Why, then, do I suggest giving more exposure if the amount of light is scanty? Simply because shots like Fig. 7 are so disappointing on the screen. This is a very good example of how the eye can mislead: the subject is the Casino at Campione, the feature of whose decor by night is the clear view of the ornate interior. Though the place is brightly lit, to do it justice would need about $f/1.4$ at 8 f.p.s. At $f/1.9$ and 16 f.p.s. the interior is lost, the exterior lights are too few to "make" the subject, and the subject is not worth having.

Hence my insistence on the difference between lights themselves and subjects lit: the latter so easily affect one's estimation of the attractiveness of a scene. Obviously, upon reflection, where a fine interior is to be displayed you would not "drown" it with excessive exterior illuminations: but such sage thoughts may not come in time to save your film!

A string of illuminations shots, however fine, will not make a film: by themselves they lack narrative, action and theme. It is up to the movie maker, by preparing a script and then filming and editing the result, to supply these

Below: Fig. 7.—This was exposed at $f/1.9$ for the lights, whereas the appeal of the subject lay mainly in the building interior, which would have required about $f/1.4$ at 8 f.p.s.



three essentials. Any thread will do for the narrative: why you like illuminations; or romantic associations with them; or why a child enjoys them; or their aim and scope. Armed with a theme, however slight, the field should be explored, the ideal shots and set-ups selected to interpret the idea chosen, and, after a few tests, the shots duly taken. In films of this type, the aim should be for every shot both to serve the script and have its own entertainment value. If a slick script is devised and these aims are met, the film cannot fail to delight its audiences.

Reflections on Lugano

LIGHT reflections certainly dance on the Lake of Lugano, and among the people they light up are Albert Serandrei, the energetic secretary of the Ciné-Amateurs de Lugano for the past ten years. The club was founded about 1945, has 50 members, and meets every fortnight. There is also a big annual meeting and two or three summer outings. About 80 per cent. of the members use 8mm. colour film almost exclusively, said M. Serandrei. Kodachrome is locally preferred simply, as he put it, because for family filming one wants the fullest colours and not pastel shades. The most common 8mm. apparatus seemed to be Paillard, with Kern lenses. They had as yet no experience with the Japanese lenses, though these were on display—usually the whole range—in the Lugano shops. 9.5mm. film seems to be virtually non-existent in Lugano, said M. Serandrei, giving a nightmarish mime of what a central claw could do.

These Lugano cineastes have recently produced a 450ft. 16mm. sound film in monochrome (for it consists mainly of interiors). Sound was directly recorded on film. The title, *At the Dentist*, shows that this club, in true English style, utilises facilities to be found among its members' assets—their President is a dentist.

Col. Strickland Dies Shooting Underwater Film

We record with deep regret the death of Lt.-Col. Gerald Strickland following a skin-diving accident while he was taking underwater films. Col. Strickland, who was 46, was O.C. 1st King's Own Malta Regiment (Territorial) and manager of the Hotel Phoenix at which he organised many spectacular cine functions, and was a leading member of the Malta Cine Circle. One of his films, *Neptune's Kingdom*, a fine record of skin and snorkel diving in the Mediterranean, gained Four Stars in the 1957 Ten Best. He leaves a widow and three sons.

COPYING COLOUR FILM

By CENTRE SPROCKET

SINCE I have received many inquiries about colour film copying recently, I gladly accepted Colour Film Technique's invitation to look round their laboratories at Pinner, Middlesex. As you probably know, this firm is the only one providing a 9.5mm. colour duping service; and as you probably don't know, the work is done on an optical printer. This for two reasons: because of the design of the machine and other demands made on it, it is convenient to copy the 9.5mm. original on to 16mm. Kodachrome, which is slit and reperfected to 9.5mm. standards after processing; and because most of the detail in a Kodachrome film is in the cyan layer, the bottom of the three layers.

In a contact printer the two cyan layers are the farthest apart; hence detail is lost in the copy due to light spread. But in an optical printer the depth of focus of the lens system obviates this trouble, and a sharply focused copy is assured. Because an optical printer uses specular light as opposed to the diffused light of a contact printer, the copy is more contrasty than the original, and thus the highlights burn out more readily. So when next you take a 9.5mm. film which you propose to have copied, you should under-expose by a half or a third of a stop.

The only stock at present available for duping has characteristics identical with those of camera film, and this also leads to an increase in contrast. A new duping stock introduced by Eastman Kodak in America will, however, be available here towards the end of the year.

To enable me to get an idea of the quality as quickly as possible, Mr. R. M. Hall, who so ably directs the firm, made a 16mm. Kodachrome print of a 9.5mm. film of mine comprising Kodachrome and P.C.F., the latter containing a short section with slightly strained perforations. The copy was of quite excellent quality, the increase in contrast being so slight that one would scarcely believe that it was not the original. Indeed, the quality is considerably in advance of that of many library films I have seen. Colour rendering is accurate and definition is good right to the edges.

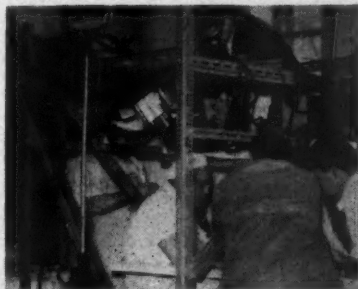
I did, however, notice a lag of a second or so in the grading correction from shot to shot, but this was explained by the need for haste. At the time the automatic grading control was not in operation, and rather than delay matters until it was, the grading was done by visual inspection while the printer was running. Normally, I am assured, copies are fully graded—and the originals are not notched. Also, a faint halo appeared at bottom centre of the frames in the section with strained perforations, for these prevented the original from lying absolutely flat in the printer gate, and a minute light leakage through the sprocket holes resulted.

A very small part of the picture area is trimmed off when the 16mm. copy is slit and perforated as 9.5mm. Kodak do the processing. Service is quickest between September and April. Films submitted are usually lightly cleaned before copying. I hope to report later on the results obtained with the new duping stock, but meanwhile I emphasise the excellence of the quality obtainable now. I should perhaps add that Colour Technique do not offer a straight 9.5mm. monochrome copying service, for they take the view that the Gevaert and Pathescopie labs. are in the best position to provide this; but they did report a considerable demand for 8mm. copies of 9.5mm.!

Calling Australia and N.Z.

Two letters from South Africa. Mr. J. B. Edwards of Kampala, Uganda, tells me that his chief problem is processing. He sends his films by airmail to the U.K., but even so they take a long time. On the other hand, Mr. H. J. J. Weissensee of Umtata, Transkei, reports that he gets an excellent 10-14 day service for colour as well as monochrome from a firm in Johannesburg. Many amateurs are probably working under difficulties because they are unaware of local facilities, so I propose calling for information from nine-fivers in different countries each month in the hope that between us we can compile a register of available services and amenities. Will Australian and New Zealand amateurs start the ball rolling, please?

Thanks to Mr. Weissensee, I am able to give you the following details of facilities in South Africa. Photo-Agencies of Johannesburg acquired the Pathe agency in December, 1957. They are distributors of 8mm. and 16mm. Ferranicolour and announced that 9.5mm. Ferranicolour would be available, but supplies did not arrive



Slotted angle structures for camera set-ups. Here Dexion is being used to facilitate filming of a surgical operation in an Austrian animal hospital. Framework of this kind also has its uses for set construction and location set-ups. Incidentally, because of the compactness of the equipment, 8mm. is becoming recognised as offering possibilities for some kinds of surgical filming.

until February this year. Processing is carried out in Johannesburg. 9.5mm. Kodachrome is now unobtainable but there is plenty of Pathescope monochrome. Prices throughout South Africa are 26s. 6d. for Ferraniacolour and 16s. 6d. for monochrome.

The Pathe H is the most popular camera, but the National II and the Pat are stocked by dealers. The Gem projector has a rival in the 500 watt Italian Super-Comet, which is available in all three gauges. Bermeister's library in Johannesburg caters for 8mm., 9.5mm. and 16mm.; 9.5mm. hire charge for films such as *The White Hell of Pitz Palu*, *Gloria* and *The Traitor* is 4s. per reel for two nights. There is no Monoplex or Duplex, but Mr. Weissensee uses a Delrama anamorphic lens.

Film Lubrication

APPROPOS my comments about film lubrication a little while ago, Kodak Ltd. have now kindly provided the following:

Kodak Cine Film Cleaning Fluid is a grease solvent and does not contain polish or preservative. However, there is no reason why lubricant, such as beeswax, cannot be added. To make the beeswax solution, a piece of beeswax about the size of a sixpence should be broken up into small pieces and then placed in a 4 oz. bottle of Cine Film Cleaning Fluid and allowed to remain there for some three to four hours. The bottle should be shaken frequently during this time.

The solution should be applied with a moistened cloth, but we must emphasise that this lubricant should be used sparingly in order to prevent mottling and streakiness. If excessive lubricant is used, however, buffing with a soft cloth should eliminate this. The cleaning and waxing operation should be carried out very slowly as the film is rewound, to permit the film to dry before reaching the reel and, in addition, the cloth should be changed frequently to avoid scratching the film with accumulated dust particles.

With Kodachrome film it is probable that some dye will be noticed on the cleaning cloth, but this is only a film surface accumulation and not part of the dye picture image. In the case of films with a magnetic stripe, tests must be made initially to ascertain that the Cine Film Cleaning Fluid does not dissolve the binder in the magnetic stripe itself.

This is indeed useful to know, but if you recall my remarks last month about complementary solvent actions, you will not need to be told that what works with one film cleaning fluid will not necessarily work with another. A procedure Kodak recommend as being perfectly safe with their product might be unsafe with another make.

Couldn't Care Less?

I HAVE briefly commented elsewhere in this issue on the 9.5mm. aspect of the Photo Fair, but here I should like to draw attention to another aspect. I pointed out to two sales representatives on one of the stands that their catalogue gave no indication of the core and external diameters of the reels they sold—information which most users would find helpful. They didn't seem very interested. I added that I had stopped using one particular

make of reel because the small core cinched the film. They replied that they were the agents, not the manufacturers, and if I knew better than the manufacturers, I should write them direct.

This couldn't-care-less attitude was far too much in evidence. The strongest impression I took away from the Fair was of the easy confidence of so many exhibitors in being able to peddle their high-priced chromium-plated obsolescence with little effort, and that it was all rather a joke when anybody started asking technical questions. One hopes they will wake up before German and Japanese competition becomes really fierce.

Pathe Holiday Film Contest

HERE are the results—exclusive—of Pathescope's Half Holiday film competition. Winner: A. P. Mandy, of Saffron Waldon, with a simple story pleasantly told and well photographed. Awarded six chargers of P.C.F.: J. Edwards and D. Baker, Reading. Three chargers of P.C.F. to: L. and S. Carter, Bagshot; H. H. Reeve, Parkstone; R. S. Hooper, London, W.10, and G. M. T. Beardmore, Rugby.

The judges—J. Gordon Reed (chairman), managing director of a firm of commercial artists, a 9.5mm. user who works in 16mm. professionally and two people who considered themselves ordinary cinemagoers—were also impressed by the continuity and improvisation achieved by R. Ward, of Thurnscoe, but remarked on the lack of shots of people doing things. Both J. R. Edgar, of Cleaton Moor, and J. Hanby, of Cheltenham, turned in some fine photography but again there were not enough shots of people. Most ambitious story was *Matinée Performance* by G. Shuffie, Westcliff-on-Sea, but it suffered through inexperienced acting.

It is hoped to circulate copies of the prize-winning film and excerpts from the commended films to clubs next winter. Club secretaries wishing to book them should write direct to Pathescope at North Circular Road, Cricklewood. The sponsors report that the number and quality of the entries for this competition showed a considerable advance on those for the competition held two years ago.

Running Costs

SOME time ago the *Pathescope Gazette* reprinted an article from the Reading & District C.C. bulletin which set out to demonstrate that filming in monochrome on 9.5mm. really costs only 4 per cent. more than on 8mm., and only 17 per cent. more for colour. (One has to remember that the cost of engaging on cinematography is no more to be assessed by cost of film stock alone than is the cost of running a car to be determined wholly by the petrol it uses.) Now I have asked Pathescope to provide me with a hundred duplicated copies of the article, and shall be glad to send them to anyone undecided about which gauge to choose. Please remember to enclose a stamped addressed envelope.



Fig. 1.



Fig. 2.

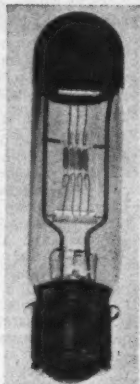


Fig. 3.

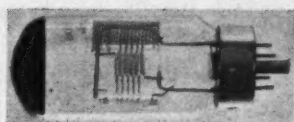


Fig. 4.

Fig. 1.—Atlas Tru-flector 2½ volt 150 watt lamp, with ellipsoidal concave mirror built into the envelope. The base fitting is the new pin-type with keyed central spigot.

Fig. 2.—One of the new pin-base 500 watt lamps. Note how much more compact it is than the standard prefocus based lamp (Fig. 3.). It seems likely that pin-based lamps will be used instead of prefocus lamps in newly designed equipment.

Fig. 4.—Another newcomer to Britain is the horizontal burning 500 watt lamp, already in use in America in notably compact slide projectors.

The New Lamps

Progress Report

A CURIOUS feature of the emergence of the low wattage compact filament 8mm. projection lamps is the way their virtues have been soft-pedalled. In America they seem to find it very difficult to accept that these lamps can give as much or more light than high wattage ones. One of the best known American photographic magazines recently described the light output of a projector with a 150 watt integral mirror lamp in these somewhat grudging (and certainly unscientific) terms: "illumination appeared to be sufficient for family-size shows." Yet a simple side-by-side test, even without meters and elaborate equipment, will show conclusively what it will do.

A recent press hand-out by a British lamp manufacturer states that their 8 volt 50 watt integral mirror lamp gives light on the screen "comparable with that given by a 500 watt lamp," yet it is easy enough to demonstrate that it gives just about twice the light as one of their 500 watt mains voltage ones. The manufacturers of the 2½ volt 150 watt Tru-flector describe it as comparable with a 750 watt conventional lamp, though in fact the latter is rarely used on 8mm.

Part of the reason for this uncharacteristic reticence is probably to be found in the fact that 50 watt and 150 watt obviously do not look so impressive as 500 watt and 750 watt in advertising matter; also, the makers of the low wattage lamps are still producing the high wattage ones, though mainly for 16mm. and slide projectors. And as far as America is concerned, the higher wattages can be used more efficiently than they can here because of the lower mains voltages.

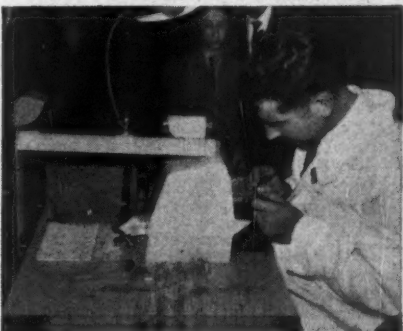
Future Development

In Britain, however, the pattern of future development is clear enough; 8mm. projection design will become synonymous with the use of low voltage lamps, not only because of the light output but also because of economy and efficiency of working. A number of readers have asked us if 9.5mm. and 16mm. are likely to show the same trend, for they had spotted an 8 volt 50 watt lamp in Patheco's 9.5mm. Europ projector on show at the Photo Fair. In this a diverging (negative) lens in front of the lamp broadens the light beam to make it converge to a focus at a distance greater than the usual 33½mm., giving a spot of light on the gate large enough to cover the 9.5mm. aperture. As things are now, we should not expect integral mirror lamps to show the same increase in efficiency over con-

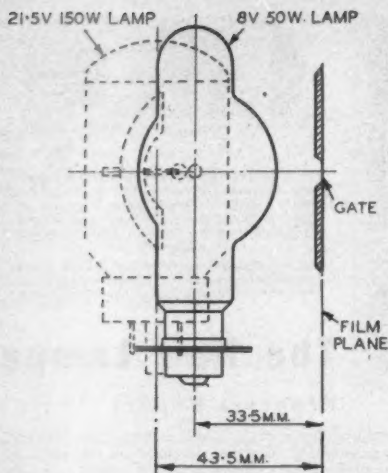
ventional lamps in the larger gauges, but we should be surprised if the lamp development engineers do not make some notable technical progress on the problem in the reasonably near future.

A larger gate spot can be produced by incorrect positioning of the lamp, but uneven illumination will result. Slightly less even illumination as compared with the 500 watt biplane filament is, in fact, a characteristic of the new lamps, but this must be set in the right perspective. The degree of fall-off towards the edges of the picture is similar to that found—and accepted as normal—in the professional cinema. Indeed, the slightly brighter centre is sometimes claimed to assist concentration on the main point of interest. In no case within our knowledge has a properly positioned new type 12 volt 100 watt, 8 volt 50 watt or 2½ volt 150 watt lamp given unacceptable unevenness of illumination.

The closeness with which the spot of light fits the gate made necessary a change to fixed optical centre framing in the Movilux 8B. When Zeiss put the 8 volt lamp in it, they found that the spot was not large enough to cover the full range of the gate when moved up and down for framing, so introduced the method of framing in which the gate remains



The pin-based lamps are automatically prefocused during assembly of the filament structure. The filament and supports are correctly located relative to the pin base by the use of jigs when the parts are spot-welded. Along the top of this A.E.I. welding unit is a miniature optical bench for checking the accuracy of filament position of the partly assembled lamps.



Relative positions of 8 volt 50 watt lamp (full lines) and Tru-flector (dotted lines), both drawn to scale. Note that the front of the envelope of the 8 volt lamp is fairly close to the film plane, giving only approx. 12mm. clearance in which gate and shutter must be housed. The Tru-flector gives more clearance (approx. 25mm.), so providing more latitude for the projector designer; but the back of the envelope extends further back from the gate.

Summer Meeting

A Script for a Seaside Cameo by RAY NORRIS

"Having seen several of Ingmar Bergman's films," says the author, "I felt impelled to a little gentle satire." Here, in fewer than 30 shots, is the result—a neat little teaser which could readily be filmed in an afternoon.

1. MS Fade in. General view of beach.
2. MS Part of beach with rock.
3. CU Sand at one side of rock. Towel thrown down and man's bathing trunks dropped on to towel.
4. MS Boy standing by towel. Looks around. Takes off shirt and vest.
5. CU Boy's legs from knees down and including trunks on towel. Trousers drop down and hand picks up trunks.
6. BCU Boy's face. He looks around.
7. CU From waist up. He looks at trunks, ponders, throws them down and runs off, heading for the sea.
8. LS Sea.
9. MS Legs entering water.
10. LS Boy swimming.
11. BCU Trunks on sand.
12. MS As 11—Pan to left—towel placed on sand.
13. MS Girl standing by towel. She takes off dress and is revealed in bathing costume. Sees trunks.
14. BCU Trunks on sand. She picks them up.
15. CU Girl holding trunks. Looks around—sees boy about to come out of water.
16. MS From girl's viewpoint. Boy about to emerge. Sees girl, drops flat in water.
17. CU Girl laughing. She holds out trunks.
18. CU From girl's viewpoint. Boy beseeches her to throw trunks to him.
19. CU As 17. Girl throws trunks to boy.
20. BCU Trunks in water. He picks them up.
21. MS Boy tries to put on trunks while in water.

still. The 21½ volt lamp, on the other hand, throws a somewhat larger light spot (though with less sharply defined edges), and so Specto were able to have semi-optical framing in their Royal projector.

The rather greater lamp-to-gate distance with the Tru-flector also provides additional clearance for the shutter and other parts. It has not been possible to fit the 8 volt lamp to some projectors because it has to be only a certain distance from the gate and would foul the shutter, so it seems that the 21½ volt lamp may open up the way to more widespread use.

Why does a projector using a low voltage lamp need a heat-absorbing glass while another with the same lamp does not? Practically all the heat that escapes is concentrated in the light beam, so some precautions must be taken against blistering the film. If you switch off lamp and motor together, a blistered frame could result, since the heat still in the lamp would be directed on it, if (a) the shutter happens to have stopped in the open position, (b) there is no safety shutter, (c) there is no "flywheel effect" to keep the film moving, or (d) no heat absorbing glass is fitted. So a machine with appreciable flywheel action can do without the glass, but one which tends to stop dead on switching off almost certainly cannot—unless a safety shutter is fitted between lamp and gate.

Trouble can also be avoided by switching off the lamp before the motor. A heat-absorbing glass will also absorb some of the light, so a slight reduction in illumination must be expected.

If you need to remove an 8 volt lamp, hold it near the base—never near the front window which is of very thin glass (0.4mm.). Before turning the lamp to free it, you can, if necessary, free one or more of the spring pins by slightly lifting them.

22. BCU Girl laughing.
23. MS Boy has succeeded and comes out of water.
24. MS He joins girl on sand. After shy introduction, they sit and talk.
25. CU Boy and girl talking. Fade out.
26. BCU Fade in. Trunks on sand as in 11. Pan to left—girl's costume on sand.
27. BCU Feet of boy and girl.
28. BCU Faces of boy and girl.
29. MS Full length of boy and girl, both fully dressed. They pick up costumes and towels (in folds of which are their shoes) and walk off together. Fade out.

QUERY CORNER

Wanted

Details of films of scooter rallies, trials, competitions, etc., and of any commercially-made films of interest to scooterists.—R. Chaplin, 41 Club, Croydon & District Lambrettas, 137 Mitcham Road, Croydon, Surrey, who is compiling a list of such films for circulation to scooter clubs. Date and name of rally, as well as footage, gauge, etc., should be given. He would also like to hear from dealers having projectors for hire.

8mm. colour shots of crowd scenes at Farnborough Air Show for use as cutaways.—P. Crawley, 19 Eton Grove, Kingsbury, London, N.W.9.

Instruction manuals for Ensign Kinacam (Frank M. Dickson, 16 Brigham Road, Cockermouth, Cumberland) and Ensign 500 watt projector (John A. McKenzie, 2 Queen Mary Avenue, Epsom, Auckland, New Zealand).

Offered

Copies of A.C.W. from March 1947 to June 1958 for cost of postage and packing.—Stanley D. Forrester, 15 Heugh Street, Falkirk, Stirlingshire.

A.C.W. for Jan. 1951 to Dec. 1957 incl. for cost of postage and packing.—Colin A. Hudson, 44 Ozenpark Avenue Wembley, Middx.

Collector's Corner By KEVIN BROWNLOW

FROM Paris I have received two Nazi propaganda films on 9.5mm.—conclusive proof of the fate of the Pathe-Baby factory under German occupation. The two films, *Bataille de Sebastopol* and *Prise de Sebastopol*, were numbers 34 and 35 in the *Miroir du Monde* (Weltspiegel) series—issued widely on 35mm., 8mm. and 16mm. until 1944. Despite wartime restrictions, the print quality is good, the content dynamic. Produced at a time when the German onslaught on Russia was at its height, these newsreels must have dispelled all optimism from French audiences. Colossal artillery barrages, air bombardments and infantry assaults are shown in awe-inspiring panoramas. But the home showman who originally owned these films could not have been very keen to view the ghastly scenes of destruction. For I doubt if the prints have been projected more than once.

Notched Drama Puzzle

ALSO from Paris came a 1-reel notched drama called *Vox Populi*. I ran this through hurriedly one afternoon—and was very puzzled. I recognised none of the players, and wasn't even certain of the country of origin. It *should* have been a French production, but I had my doubts. Italian? Most unlikely. And it certainly wasn't German.

I mentioned the film to Liam O'Laoghaire, of the B.F.I. I told him that the story concerned a young man ordered to kill the Tsarist governor of a Russian-occupied town by an underground resistance organisation. The young man's father takes the responsibility, however, and shoots the governor himself. "I think it's French," I said, "made about 1923."

Liam pulled out a drawer and produced an index card. "Here it is," he said, "Swedish, 1923, directed by John W. Brunius, called *Johan Ulfstierna*, features Ivan Hedqvist, Mary Johnson, Einar Hansen and John Ekman. Called *Vox Populi* on the continent and *Human Destinies* over here. As a matter of fact, Victor Sjöström is touring in a stage play based on the same story." Liam is an expert on Swedish silent films. And that's what I call knowing your subject!

Highway Traffic

IN a list of second-hand 16mm. silent films sent from a Yorkshire library, I noticed an eight-reel version of *The King's Highway*. I have very little interest in British silents; usually they have nothing to commend them. But I had seen part of this picture and it looked quite promising. And it starred the great Matheson Lang.

The price, however, was ridiculous: £30. And the print, originally put out by Cinit, was not even particularly rare. So I decided to hire the film. I knew my parents wanted to see it, and the library agreed to send it to their address in the country in time for the weekend. I arrived

from London on the Friday evening, with projector.

But no parcel had arrived. On Saturday morning, when the postman hadn't called, I rang up the Post Office. Nothing there. On Sunday night I had to return to London. The projector had not been out of its case, and was feeling more than usually heavy. . . .

On Monday, I was told, a letter had arrived from the library. Addressed to Mrs. Chevin Brownlow, it contained a hire purchase agreement for a Pathescope Ace projector, made out for a customer in West Hartlepool!

Later the film was sent to my London address when I had hardly any time to see it. With the parcel was an invoice for a hire fee of 38s.—plus postage both ways! Late one evening I hurriedly ran the film through, found it disappointing, and posted it back the next morning, querying the extortionate hire fee. Five days later the library asked what I intended to do about the film. "We haven't received it back," they wrote, "so presume you intend to purchase it."

I wasn't falling for that one. I sent the date of posting and enclosed their hire fee. The somewhat triumphant tone of their reply (the film had turned up) proved, however, that I most decidedly had fallen for that one.

Movie History Signposts

THE SOCIETY of Film Collectors is a new organisation designed to help silent film enthusiasts in every possible way. There's no subscription—just send us your address, and your name goes on our list. We still have many problems to overcome before we can become fully operational, but our activities are gradually getting under way. Already we have several silent films lined up for release on 9.5mm.

And now we have some rare items for sale—to members only. Among these are some original stills of Valentino, Fairbanks, Hart, Pickford, Chaplin and even Sam Goldwyn, a lot of publicity material for silent features such as *The Wanderer* and Barthelmess's famous *Patent Leather Kid*, several magazines and *Picturegoer* annuals, a selection of *Reader's Library Film Editions*, a copy of *Films of the year 1927-28*, a beautifully produced book containing many stills from 9.5mm. classics, and a great many books, magazines and stills of the early sound period.

The condition of these items is practically perfect, for the owner has preserved his collection very carefully. There are also some rare 16mm. silent original prints for sale—including Richard Barthelmess's *The Drop Kick*. Prices vary, but if you are interested, contact me through A.C.W. And remember that, if you haven't done so already, you'll have to join the S.F.C. first! Details of membership are available from A. R. Manighetti, 43 Cranley Gardens, London, N.10.

IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

Youth in the Clubs

WHEN Jack Smith asks in "A National Youth Cinema?" "Would an intelligent ex-Grammar School pupil who had scripted the odd film at school find much stimulus in his local cine club?" he could not hit more closely on the very problem which confronts the little production unit to which I belong. The three of us are two years out of Grammar School and are members of a 300-strong Society which is frequently reported in *A.C.W.*

Now of these 300 members, only a handful are under 25, and I think I can speak for all of my age-group in expressing the opinion that the films produced by the majority of our members, especially the prize-winners, are to us extremely boring. Every year in our own Ten Best winners we see nothing but travel talks and holiday films. In conservative Queensland, the novelty of home movies is still great enough after all these years to cancel out the necessity for films to "say something."

When I was born, colour was well established on the professional screen, and people of my age are unable to think in terms of anything less than strobosynchronised sound. But can we raise any interest in lip-synch? No.

Certainly the films produced by our Ten Best winners are technically excellent, but I can take scenery with my still camera that has more movement in it than some of the idolised monstrosities which collect the prizes each year. I notice none of them in recent years appearing in the *A.C.W.* prize list, which I think is a fair test.

Judges and Scenic Films

As I see it, when one gets older, scenery is of more interest because life's commitments do not permit much time to see it all. (We have found that travel films are very popular with Old People's Homes.) But young people have all their lives before them in which to see the world, and so while they are hopefully saving up, their interests turn to life around them. Now as judges in cine competitions are respected and trusted men and women, they are usually getting on in years. Their preferences are naturally for scenic films.

Then there is the obsession with technical details. I believe that if there is enough action, colour contrast, and interest on the screen, then the average audience would not be conscious of a hand-held camera. After screening one of our story-films to about 100 of the Society, the only helpful criticism we were offered was to use a tripod. This we are now doing, but what about our story? Didn't they recognise it as a change from "This is where we went after lunch and it's a pity you can't see the nice trees just out of the picture"?

Then we have to sit through lectures by leading members on how to record sound-tracks. A recent winner was shown as an example in which the same record was played over and over again and the usual paid professional announcer explained in great detail what we already could see on the screen. "But why don't you edit your tape instead of recording it all in one piece?" we ask. "That sounds like too much trouble," says the President.

These are the things against which we have to fight. Queensland, Australia.

B. L. WITTE.

Cartoons Can Have a Heart

THE ARTICLES by Jack Smith have not, to date, brought any comment in your letter columns, which is a surprising thing. I would have thought that the sheer passion (and sense) of his writing would have provoked at least one gadgeteering cine club secretary to protest. The article "Odd Men Out" will surely do so!

I must, however, rap his knuckles for saying that animated films are heartless or rather, from a "heartless world." Certainly, the films from the Grasshopper Group so far have been no more than dazzling exhibitionism in the grand manner, with basic, unsubtle comedy as their prime motive, but many animated films (of the cartoon type, not pixilation) have proved their value as works of art, from *Idee to Fantasia* or the highly moving, though simple, *Bambi*.

Perhaps amateurs can also say something in earnest with a cartoon film? (I am trying, for one.) Certainly it is not entirely a heartless world and it is very wicked of Jack Smith to say that it is. I also hope that fellow members of the Grasshopper Group will one day prove him wrong by concentrating their fabulous talents on the ideas and aspirations of one dedicated director who is not so generous as John Daborn in allowing all and sundry to affect the final pattern of a film with their individual but not always harmonious ideas.

Leigh-on-Sea.

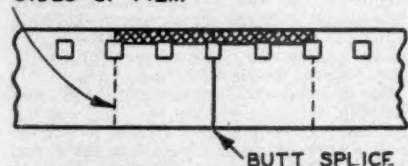
PETER A. PEARSE.

Mylar Splices for Striping

MR. D. D. BENN states that none of the striping laboratories to which he has sent film with Mylar tape butt-splices is able to stripe over the Mylar, since the adhesive used for striping will not adhere to it. (I understand that there is an adhesive which is suitable for Mylar but that it does not suit ordinary film base.) The solution to the problem is to remove a strip of the Mylar Prestape, from the base side of the film only, from the part of the splice to be striped. The tape is scored with a razor blade and the unwanted strip pulled off with a pair of tweezers.

Messrs. Evo-Tech recently successfully striped 400ft. of film of mine containing more than a hundred Prestape splices doctored in this way. Sound continuity over the splices was perfect and, incidentally, the butt splicing ensured a smooth passage through the projector gate. Other advantages of this method of joining are strength, ease of production and invisibility on the screen if the butt joint is on a frame line and the ends of the tape coincide with a frame line.

PRESSTAPE ON BOTH SIDES OF FILM



Tape is removed from shaded area (base side only). (See letter above.)

Why do we always have to look to America for simple and efficient gadgets like these, and why doesn't a British manufacturer produce a splicer and tapes on this principle? I had to get my splicer from Singapore. It is made of plastic and cost me £2 10s. Isleworth.

R. C. L. SAMPLE.

Agfa for Perutz

I HAVE found that Agfa Smalfilmlijm cement, obtainable in 15c.c. bottles, works splendidly with Perutz U27 film, as, indeed, it does with all types of base, but one should be wary of spilling even a small drop, for it is a very efficient enamel remover! If, however, "Desperate" of Hamm is still desperate and prefers a proper Mylar splicing outfit, I should be only too pleased to help him, as both the HPI and the Kodak splicer for Mylar and Cronar bases are readily available in Holland. Eindhoven.

B. M. J. AMBROSE.

Tetenal for Perutz

I SHOULD like to endorse Mr. E. G. Cox's advice to use Tetenal cement for splicing Perutz U27. The film should be well scraped, the cement applied and left to dry a little, after which more cement should be applied to both ends. I myself experienced the greatest difficulty in joining Perutz U27 until I tried Tetenal. I have been using this cement for six months now, and no splice made with it has come unstuck yet. Limassol, Cyprus.

PH. POLYDORIDES.

Televising 8mm.

YOUR insert in Mr. Whatley's excellent review of professional practice in televising films created the impression that there was some difficulty in televising 8mm. films. This is true only if full broadcast quality is required; in cases where a film has particular news value, the loss of definition might well be tolerated. However, where amateurs are concerned, and where the films are not to be televised to a critical audience, very satisfactory results can be obtained using unmodified projectors and simple industrial-type TV cameras of the vidicon type.

The simplest way is by far the most satisfactory. Set up the projector to give a reasonable sized picture on the screen; point the TV camera at the screen. Presto! The success of the scheme depends on the lag of the vidicon, which in turn depends on the illumination falling upon it. It is therefore necessary to strike a balance between screen illumination and vidicon lens stop. Too much light will cause flicker on picture highlights, and eventually strobing, while too little light causes the picture to streak. As an example, a Bell & Howell 601 projector with a 750 watt lamp giving a picture 24in. x 18in. on a beaded screen required a 1in. vidicon lens to be at f/2 for both Kodachrome and b. & w. stock.

The two TV cameras used were commercial models, one a very simple non-interlaced model, the other more refined. The tests were run at 525 lines, 30 pictures per second, with the film running at 16, 18 and 24 f.p.s. There is no reason to suppose there would be any change in results on 405, 625 or 819 line 50 field systems.

The density of the print and its contrast range should be watched for best results. Due to the technical simplicity of the system there is some black compression on positive film, but it is still quite usable. Results on 8mm. film can vary from excellent to about as bad a domestic TV picture as you have ever seen (assuming no TV set faults!). One thing to watch with certain 8mm. projectors: the interference suppressors are not good enough, and the TV picture gets torn up!

Although the applications of such a scheme are

limited, some readers may have enthusiastic amateur TV transmitters in their neighbourhood who would collaborate, or if a club wished to demonstrate its films both "live" and over a system of TV sets, industrial TV cameras can be hired. Anyone desirous of contacting an amateur TV enthusiast should write to the Hon. Secretary, B.A.T.C., Mr. D. S. Reid, at 149 Ongar Road, Brentwood, Essex.

Here in Canada Keystone are trying to reply to the Mamiya Co., who are marketing an 8mm. electric single lens focusing f/1.9 13mm. camera for just \$16 (U.S.) in Japan, with a 15-piece outfit for 149 Canadian dollars (probably about \$120 in U.S.A.). This outfit consists of a camera with built-in meter, projector, splicing kit (tape), screen, light bar, four lamps for it, carrying cases for camera and projector, movie diary and lifetime guarantee! Note that this is the list price—it is usual to get 20 per cent. or 25 per cent. discount on this.

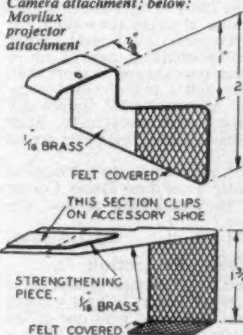
Mouthwatering? Oh, and there is Ansco 8mm. film at \$2.85 including processing within the 12 nearest States to New York. We have found that there is no professionally made 8mm. film about Montreal, so by running a competition for the best 50 footer we may be able to make some sales—not to mention help out the several A.C.W. readers who have written to ask for odd shots.

Montreal.

MIKE BARLOW.

Using the Delrama

Camera attachment; below: Movilux projector attachment



I MUST congratulate the authors of the excellent article on wide screen filming in 8mm. I use a Delrama with a Eumig C8 camera and Movilux 8B projector, in both cases with a ring adaptor. Since the adaptor ring for the projector slides over the knurled ring of the lens, the locking thumb screw makes an excellent critical focuser.

G. H. MORGAN.
Ardleigh House
Cine Group
Hornchurch

Prophecy Fulfilled

LOOKING through my back numbers of A.C.W., I came across the following in a letter from Mr. W. Millar in the September, 1956 issue: "I sometimes wonder why amateurs in this country are led away by the plaything of the American. The time is about ripe for our cousins across the sea to seek a new toy in the form of another gauge."

Are we about to see this prophecy come true, following the news that an American company has ordered £1,500,000 worth of Pathoscope 9.5mm. equipment? I know that 9.5mm. was unsuccessfully introduced into the U.S.A. during the 1930s, and it seems unlikely that in the normal course of events the experiment would have been repeated, so the novel idea of a movie and still camera and projector seems to have caught the imagination.

London. S.W.20. JAMES STRANGE.
The "Financial Times" has described it as "perhaps the most important development in the amateur cine industry." We have now completed our tests of the Prince camera and Princess projector and shall be publishing very full reports on them next month.

Part Exchange

I AGREE with Mr. D. Tucker (June) that 33½ per cent. profit on a second-hand camera taken in part exchange seems rather high, but on the other hand, 10 per cent. is rather low. It is true, as Mr. Tucker points out, that considerable overheads have to be met, but there is also the point that the dealer has usually to give a guarantee with a second-hand camera and that he might not be able to sell it—though this is unlikely. If he made 20 per cent. profit he should be happy.

My own dealer allowed me £7 on a projector which he would not be able to sell at more than £9 against a second-hand P8 at £23, and would have allowed a pound more had I bought a new machine. This, I think, is very reasonable, considering that I did not guarantee the projector and he does, and that it is nearly 20 years old. I find Shop Talk very interesting and look forward to more.

London, N.3.

VINCENT HAYHURST.

Friendly Dealer

PROVINCIAL DEALER, listing the amusing and very often impossible "Things They Say," cites the case of the thoughtless, thick-skinned type who asked him to open up the shop on a Sunday. I am ashamed and abashed to say that I was recently guilty of asking just that very thing of my dealer, an unreasonable request which he cheerfully agreed to.

He has always been so ready to help, and prepared to spend unlimited time chatting (providing the influx of customers is not great) that I make a point of journeying down to Earlsfield whenever I am in London, even if my requirements are no more than a bottle of film cement and a roll of film for my wife's still camera. At no time have I bought any cine requirement from any other dealer since. Such interest in his customers should be blazoned across your pages!

While on the subject of interest, isn't it curious that letters from me to some of those Query Corner types who ask for correspondence remain unanswered?

Saffron Walden.

A. P. MANDY.

Points About Projection

I CANNOT allow Sound Track's observations on a recent demonstration of projectors to pass without comment because I am associated with one of the firms responsible for staging it. What he calls a foolish omission we regard as a wise decision: it is not our policy to use an anamorphic lens unless its inclusion in a demonstration has been requested by the client. Rank Precision Industries Ltd. (makers of the projectors demonstrated) operate the largest 16mm. film hiring organisation in the industry—but no CinemaScope prints are distributed by the Library. The shorter focal length lens was demonstrated with the variable aperture plate, providing the wide screen ratio of 1.85 : 1.

I adhere to my statement that a throw exceeding about 70ft. is impractical with a 1,000 watt lamp. This is not due to ignorance of the behaviour of light but to knowledge and experience of 16mm. projection under normal conditions. Given a hall with perfect air-conditioning, an audience of non-smokers, and binoculars for the operator, a throw of 125ft. can be achieved—but in the absence of such perfection I shall continue to warn customers of the limitations of the 750 or 1,000 watt lamp.

The unsteady picture noted by Sound Track was due to a new projector for the Xenon arc demonstration being delayed in transit, so a well-worn specimen was brought into service.

Sound-Film Services,
Cardiff.

R. COLWYN WOOD,
Managing Director.

Welcoming Club Members

ON behalf of this Society, I feel I should reply to the remarks made by Denys Davis in "Expel These Club Members!" We have been in existence for only a year, yet our membership has risen to 70, and we expect to have over 100 members by the end of the year. This rising membership, so we learn from Mr. Davis, should never have occurred!

One of our most popular features is the showing of members' films, for most people can learn something from these. Our worry is not that TV is a powerful competitor, but finding enough chairs for those who turn up.

Every member must be a camera owner? This is a rather heavy-handed requirement. We welcome everyone, for surely the purpose of a cine society is the exchange of ideas. Membership of a society is one of the few ways that a person unable to buy the necessary equipment may still gain enjoyment from movie making. To make all prospective newcomers produce a film, titled and edited, would debar membership to a large number of beginners. We run special meetings to instruct beginners in film technique.

Although we seem to be going about things the wrong way, people seem to like it—they even forsake their TV on meeting nights.

Watford C.S.

ROGER W. NICHOLLS.

Saint Up a Tree

IF one may suggest such an irreverent idea, St. Denys is barking up the wrong tree. The reference in our Newsletter to things being done "according to the Gospel of St. Denys" was made not about our public film shows but our fortnightly meetings, about which some controversy has taken place. We feel that we have earned quite an enviable reputation for our public shows in the matter of punctuality and presentation, and I may add that in this respect the gospel of St. Denys is fully carried out, chapter and verse, bell, book and candle!

Potters Bar C.S.

J. L. BENNETT.

That's Not The Point

MR. R. LEIGHFIELD of Swindon savagely attacks *Broken Images* and belittles the intentions of its makers, yet in the same large breath reveals very clearly that he has hopelessly missed the point of the whole thing. What does it matter why the man was drunk? The fact that he was drunk in the grand city square created a situation. The film pivoted on this situation and not on the reason for his drunkenness. It would seem that Mr. Leighfield believes that all films should be made like a child's book, in words of one syllable. Most children eventually, however, graduate from that to literature.

Also, the note about "explaining" which headed our article in *A.C.W.* was the Editor's idea. We were not called upon to write an article explaining our film, as Mr. Leighfield seems to believe.

LAURENCE HENSON and EDWARD MCCONNELL.
Glasgow, S.W.2.

The Flicks

AS secretary of The Vintage Film Circle, I read Kevin Brownlow's "Those Staggering Silent Films" (May) with especial interest. While it is true that after 1914 flicker was more or less conquered, it was still quite usual to refer to the cinema as the "flicks" even as late as 1939, if not after. Since our magazine circulates only among members, no great harm is caused by calling it "Flickers"; it has certainly not retarded recruitment. There were eight of us when the Circle was formed in 1936 and we have recently passed the fifty mark! Probably more harm is done in referring to the title in public! I shall be pleased

MODIFYING A G45 GUN CAMERA

I HAD almost completed my modifications to a G45 camera when the issue of A.C.W. containing the feature, "New Targets for a Gun Camera," arrived. This is what I have been able to do:

Modification 1. Removing the mask which protects the lens; a 16 s.w.g. plate is then required for mounting the lens on the camera body. Removal of a set screw in the lens unit makes adjustable focusing possible (Fig. 2). Minimum focus is now 18in. The barrel of the lens unit is graduated in metres.

Modification 2. A disc 1½in. dia., ¼in. thick, is used for the aperture control (Fig. 3). The ½in. dia. and ¼in. dia. holes are equivalent to f/6.3 and f/11 respectively. The disc is let into the lens plate and is free to rotate between the lens unit and the camera body.

Modification 3. Adding a footage indicator (Fig. 4). The electrical contact associated with the sprocket in the magazine was drilled and tapped 6 BA and a corresponding hole drilled in the camera body. From the sprocket, a drive is taken by bevel gears to a worm (2 BA screw), which engages with a 100 DP gear wheel. A scale indicating "feet to run" was marked out, and attached to the 2in. gear wheel.

Modification 4. Adding two Perspex viewfinders, the front one, on a modified 2in. hinge, arranged to collapse when not in use. The other is screwed into the back of the camera and, when not in use, swings round as shown in Fig. 1.

Birmingham, 22A. N. G. LORD.

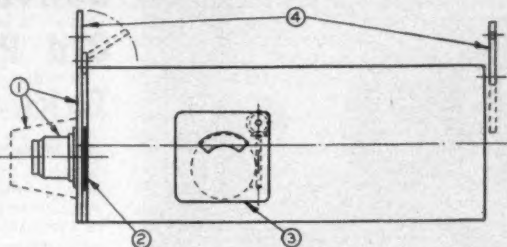


Fig. 1. Circled numbers indicate modifications.

BY REMOVING SCREW LOCATED HERE THE LENS POSITION MAY BE VARIED

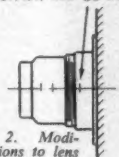


Fig. 2. Modifications to lens unit.

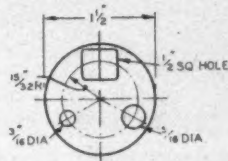


Fig. 3. Arrangement of aperture control.

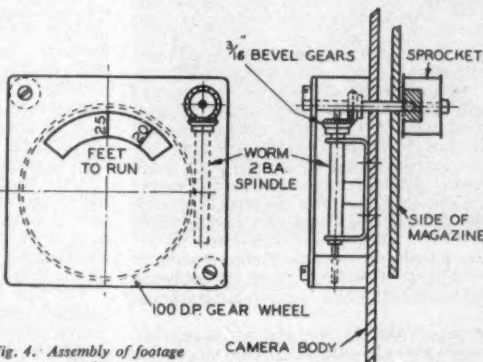


Fig. 4. Assembly of footage counter.

to hear from any collectors who would like to join us and keep Mr. Brownlow company.
33 Gartmore Road,
Goodmayes, Essex.

E. O. WALKER.

A Pioneer Passes

THOSE who love the cinema will deeply regret to learn of the death of Edwin Paterson, who was a life-long friend of Friese-Greene. In the palmy days of the music hall, Mr. Paterson was operating "Living Pictures" from an iron box in several London theatres, and it was his proud boast that as far back as 1907 he operated "the world's first talkies" with synchronised discs at the London Hippodrome. He also produced sound-on-film shots in 1924, beating the Americans by some years.

For my part, I prefer the old silent films to talkies. They had an integrity which the latter lack. I would not part with my 9.5mm. projector for anything—but 9.5mm. would be given an impetus if

stock colour titles were available, as they are for 8mm.
London, N.5.

JOHN CLENCH.

Equipment Hire

WE were interested in Double Run's comment on an enquiry from a correspondent who wished to know where he could hire wide angle and telephoto lenses, for we have been operating a cine hire service since we opened a little over two years ago.

Although we hire out 16mm. cameras and lenses, our scheme is primarily aimed at getting newcomers to give cine a try, half the hire fee being returned to the hirer in the form of a credit note which he can use for the purchase of an 8mm. cine camera or projector. We are glad to say that a fair number of clients have been bitten by the cine bug, and have aspired to B&L cameras and even the H.8. Some have gone a stage further and entered the 16mm. field.
London, W.1.

J. R. COTTON,
Executive Cameras Limited.

Converting an Old Projector to Take the New Lamp

and adding other refinements to bring it up to date

By A. J. DAWSON

disappointed to find that the increase in light was not as spectacular as I had hoped. There was some improvement on the 300 watt lamp, the light was "whiter," everything ran much cooler, and I had the advantage of a self-contained unit without a separate resistance, but there was still room for improvement.

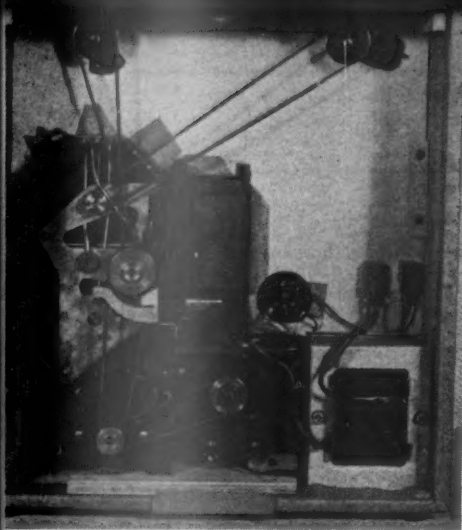
A few months later, however, a further article in *A.C.W.* gave detailed measurements of the 8 volt 50 watt lamp, and quoted the optimum distance from lamp centre to film plane as 33.5mm., plus or minus one. I measured, and found the nearest I could get was about 40mm.

Unfortunately, putting the lampholder further forward would be a major operation, involving moving the shutter from its present position inside the lamphouse to just behind the gate, and possibly rebuilding the lamphouse, to say nothing of further complications that would undoubtedly arise. (I had had previous experience of converting two 9.5mm. projectors to sound in the immediate post-war period, so was used to snags!)

After much heart-searching I decided to take the plunge, and while I was about it, incorporate several other improvements I had considered, such as increasing the spool capacity to 400ft., and building the machine into half a case, rather on the lines of the Kodak 8-500.

The first step was to dismantle everything, carefully putting the parts into boxes, such fragile items as the lamp and lens being wrapped in tissue. All electrical leads were unsoldered, the lampholder, switches and transformer removed, and then the mechanism carefully dismantled piece by piece. In this instance there was no need to make any sketches, as the method of assembly was obvious. The meshing of two gears in the intermittent drive had been marked in manufacture, and everything else could only fit one way.

The first snag was that the existing shutter, which was held to its shaft by a pin through its boss, would not come off, as the pin, despite careful tapping with a punch while holding the boss in a vice, refused to budge. Fortunately, the shutter shaft would pull complete with gears through the back. Measurement showed that the existing shutter would be far too big in its new position, so a new one would be necessary. I had no compunction, therefore, in tearing the old one off its boss, a bit of vandalism assisted by its being made of soft aluminium!



Rear view, with cover off. Tilt mechanism can be seen at lower left. The sawn-off spool arms are screwed into position, with only the spindles visible from the operating side. Immediately above the fan pulley is the chute directing airflow into the lamphouse, and the adjustable lampholder. Behind the lamphouse is the voltage selector.

WHEN I switched to 8mm. two years ago, I was unable to afford a new projector as well as a camera, and second-hand machines were scarce. Eventually, however, I bought a Kodak 8-80, in good condition, with 110 volt motor and 300 watt lamp, fed from a separate resistance, one switch in the mains lead controlling both lamp and motor. When it was made in Rochester, N.Y., in the mid-thirties, this machine was probably the last word, and it was still quite acceptable, but being greatly impressed by an article in *A.C.W.* on the new Philips 8 volt 50 watt "cold-light," I decided to seek the improvement in illumination which this new lamp seemed to offer.

I accordingly bought one, and had a suitable transformer wound, with a 110 volt tap in the primary, to enable me to run the motor, using the primary as an auto-transformer. From the circuit, it will be seen that I was now able to use separate switches for lamp and motor, and that the former could not be on unless the motor was also on—very desirable as, despite its nickname, the "cold-light" concentrates considerable heat on the gate, which is why I also dispensed with the still-picture device on the projector.

The initial conversion was easy. It was only necessary to remove a casting on which were mounted the reflector and condenser, now no longer needed, remove the original pre-focus lampholder and the existing electrical wiring, install the new lamp in an adjustable holder, with the transformer mounted inside the lamphouse behind it, fix the switches in the base, and wire up.

After adjusting the new lamp for best illumination with no film in the gate, I was rather

The body of the machine, now stripped of everything, was the next objective of butchery. As the spool arms would not be used in the new design, they were sawn off, and the ends, complete with pulleys and spindles, put aside with the rest of the mechanism. The gate was temporarily put back, to enable me to make a cardboard disc of just sufficient diameter to cover the aperture, as a basis on which to design the new shutter. The gate was off and on dozens of times during this operation, but was never allowed to remain on while any actual work was being done, in view of the risk of scratching by tools or metal filings.

From the cardboard disc it was apparent that a certain amount of filing and sawing would be necessary inside the main casing of the projector to allow clearance all round the circumference of the new shutter, but after much tedious measurement and trial and error, I was ready to go ahead with making the actual shutter and, incidentally, to deal with snag number two, which had been grinning at me all through the previous phase.

This was that the rear bearing of the shutter spindle, in the middle of the original shutter housing, protruded forward into the body of the machine, and a flat shutter that would clear this bearing would foul the gate. The eventual solution was to make the new shutter of larger diameter than was actually needed, with rather long "stalks" to the blades, so that when cut out these could be bent at right-angles in opposite directions; the centre of the shutter would then be about $\frac{1}{4}$ in. higher than the blades when the whole thing was laid flat.

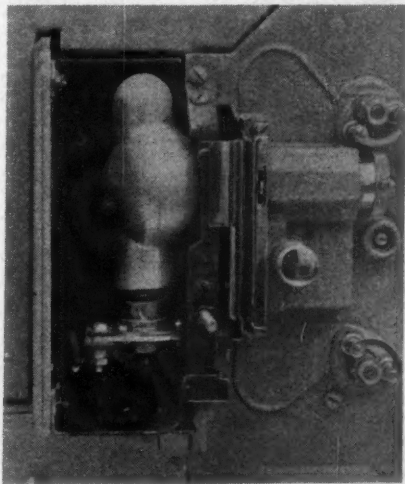
The original shutter had three 60 deg. blades and three 60 deg. spaces, so in designing the new one I had to make the blades such that they would subtend 60 deg. to the centre when in their bent position and not at the larger diameter in which they would have to be cut from the flat sheet. Quite an interesting mathematical problem!

A minor difficulty was that the fibre helical gear on the shutter spindle also refused to be unpinned to enable the new shutter to be mounted on the spindle, but fortunately, I found a small brass collar in my junk-box that would just fit the enlarged portion of the spindle immediately forward of the rear bearing. I cut a slot in this collar just wide enough to slip over the spindle, drilled a hole either side of the slot, tapped them 6BA for grub screws, soldered the new shutter, made from thin tin-plate, to the collar, and the trickiest part of the whole operation was done.

Before starting to reassemble the mechanism,

the body was carefully brushed out, and all bearings washed with paraffin to remove any trace of filings, after which the bearings were re-lubricated. Some parts of the casting had been cut away to accommodate the belts in their new directions to the spool spindles. One of the oil pipes which originally came from the top of the machine could not be replaced as it would foul the new shutter, but this was of little importance, for the bearing it served was quite accessible.

No difficulty was experienced in reassembly. The sprocket spindles were changed over, as I now wanted to run the take-up drive from the top one, and a brief test showed that the mechanism was functioning perfectly. The new shutter



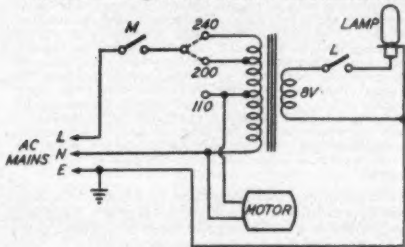
The lamp in position (lamphouse cover removed). One blade of the new shutter can just be seen above the rear portion of the gate. The original shutter was approximately in line with the piece that has been cut away to accommodate the bulge of the lamp.

was roughly phased to be just covering the aperture as the claw was starting its down stroke. The final adjustment was made later to remove ghosting when testing with film.

The original cooling fan was retained, and an aluminium plate was fitted where the bottom of the lamphouse had been, with a hole and a small chute to direct the air-flow up into the portion of the new small lamphouse, also from sheet aluminium, which would be inside the wooden case of the finished projector.

The "cold-light" uses a special holder, in which three pins engage with keyhole slots in the flange of the lamp, and although I believe some car bulbs use this type of holder, I was unable to purchase one. However, it was not difficult to produce one from heavy-gauge sheet aluminium, made in two pieces bolted together through elongated slots at right-angles, so that the lamp was adjustable both up and down and from side to side.

(Continued on next page)



CONVERTING AN OLD PROJECTOR

(Continued from previous page)

The holder was mounted on the machine by similar slots, to give a fore and aft adjustment. Measurement showed that the lamp could now be fixed at the correct distance, but I was not yet in a position to carry out any tests, which would have to wait until the casing was sufficiently advanced to enable the spool spindles to be fitted and the electrics connected.

The main part of the casing was a piece of $\frac{1}{2}$ in. plywood, about 12 in. \times 13 in. A hole, the shape of the outline of the machine, was cut out with a fretsaw, and holes drilled for the spool spindles, switches, and tilt mechanism. This consists of a Meccano pinion, tapped 2BA, screwed on to a piece of 2BA "studding," or threaded rod, with a rubber foot fastened by nuts to one end. A small radio knob turns the pinion by means of a right-angle gear, and the tilt works rather like a miniature car jack.

After the transformer had been mounted and wired up to switches, lamp and motor, tests were carried out to centre the lamp and adjust the shutter. These showed that the improvement in light was considerable. The remainder of the wooden casing was built in conventional manner, and a new lamphouse was made from pieces cut from the ribbed casting of the original. The projector was removed from the wooden case, and given a coat of grey enamel over the original bronze crackle, while the case was covered with grey mottled rexine. After final assembly, case catches and handle were fitted, and the job was complete.

I am very pleased with the finished product, both as regards appearance and performance. Owing to the relatively slow pull-down, lighting efficiency is not as good as in present-day machines designed round the "cold-light," but people who have seen it tell me it compares

... And a Brand New Projector in Exchange for a Vintage Model

LAST autumn, the Victor Animatograph Corporation (U.S.A.) announced that they were trying to discover the ten oldest 16mm. sound projectors of their manufacture still in action, and that they would replace these free of charge with current models. C. Leslie Thomson knew that his Victor was pretty old, as it had been bought second-hand more than twenty-one years previously, so he posted off details of it. (Some of our older readers may remember C. L. T.'s "Tracking It Down" series on sound film topics which ran in *A.C.W.* from 1942 to 1946. The projector in question occasionally illustrated points under discussion.)

Early this year, the firm notified Mr. Thomson that his machine was in fact one of the ten oldest, having been manufactured in 1933 in the world's first production of 16mm. sound-on-film projectors. Mr. Thomson writes:

"This was a very pleasant surprise, and Victor informed me that the new outfit was already on its way. However, international transactions seem to be complicated these days, and even after the machine had been landed in Britain, it took many weeks of intensive correspondence and negotiation with the authorities to obtain delivery.

"The Board of Trade granted an Import Permit when the circumstances were explained, but the Customs officers refused to accept the maker's description of the projector as a free gift. Nor would they classify it as a prize won in a contest. A suggestion that it might be regarded as a direct



The finished conversion, with lid detached. Both 200ft. and 400ft. empty reels are carried in the latter. The white knob at lower right operates the tilt.

favourably with machines with 500 watt mains voltage lamps. Probably a further improvement could be effected were I to have the lens bloomed.

The reader will appreciate from the foregoing that installing the 8 volt 50 watt lamp is not a matter to be undertaken lightly, and without careful study of the machine for which it is destined to decide whether it will take the lamp without considerable modification. One's ambitions in this direction may also be tempered by the fact that it is now possible to buy a brand-new machine embodying this lamp for £25, which was not the case when I started my conversion.

However, I have been able to carry out several other improvements to my machine which would have involved considerable cooling problems with any other type of lamp, and the £25 I didn't spend on a new projector covered more than half the price of the new 8mm. camera I have just purchased.

replacement (of the projector upon which duty had already been paid, and which was by then on its way back to America) was also dismissed. *Duty* had to be paid anew.

"This, however, was the only snag in an otherwise happy and exciting event. The Victor people showed very friendly interest in the history of the old projector, particularly in the modifications and repairs which had been made under wartime conditions. The 'antique,' which gave such excellent service, is now to be put on display in company with the other nine veterans.

"The new machine—an Assembly Ten—shows many recognisable features of the original outfit, but of course with innumerable refinements and more efficient controls, as well as being much lighter and more compact. The performance, both as regards picture brightness and sound quality, is really first-class. The three-bladed shutter gives no flicker on silent speed. The reverse-motion switch operates instantly and with almost unbelievable smoothness. Optical framing and safety-trips within the film loops are good features which have been carried on from the original model. The amplifier—with wide-range tone-control and full negative-feed-back—gives excellent quality and a reserve of gain adequate to produce full volume from even the weakest track. By clever design, the spool-arms, loudspeaker and all cables pack neatly into the single case.

"Altogether, a noble action on the part of the Victor people."

We congratulate Mr. Thomson on his good fortune, and commend the Victor Animatograph Corporation both for their enterprise more than twenty-five years ago and their generosity today.

A Memorable Trip on the New York El

By JACK SMITH

"FREE CINEMA is dead; long live *Gigi*!" I felt like saying as I came out from the Columbia cinema a few weeks ago. I felt very reactionary. Why not throw away that copy of *The Uses of Literacy*? Why not go immediately and buy a copy of the *Gigi* record and spend the next few months playing it?

I did buy the record and I have listened to it a lot. It's lovely stuff. But in all this enthusiasm for the most enchanting piece of cinematic make-believe since they made *Lili*, there was a nasty, nagging doubt. Here was I preaching (and believing) the gospel that non-professional pictures could be as good as the ones from the studios—different in scale but as impressive, or even perhaps more impressive, provided that the idea matched the personal, 16mm. medium. Here was I shuddering at the word "amateur," shouting and pleading the merits of something which, costing maybe three or four pounds a minute, had to gain attention alongside CinemaScope big guns costing a thousand a minute.

Remembering the sheer visual splendour of Minnelli's film, its precise expertise, its exuberant score, I started having awful doubts. How could our poor little substandard efforts be anything but substandard? How could the personal touch match the big, expensive-handed gesture made by a Minnelli with all the vast army of M.G.M. behind him and an eager audience of millions waiting out there in front? I was, for forty-eight hours, very un-Committed.

Another Joy

No doubt I should have recovered from my fit of depression anyway. Perhaps *Gigi* was too suddenly exhilarating after several sessions of superb but sombre Swedish *diablerie* at the National Film Theatre. At any rate, a picture came along—an "amateur" picture at that—which looked me up, dusted me down and set me to writing this article with renewed faith. I'm still in love with *Gigi*, but I've found another joy as well. It's the New York Elevated Railroad. They have taken it down now, but it has been recorded for ever (or for as long as the film library archives can preserve it) in Carson Dickinson's 11-minute picture, *Third Avenue El*.

I gather that Mr. Dickinson is an American railway enthusiast. A few years ago he collected some people together and set out to make a film record of the New Yorkers' most picturesque piece of public transport. The record was completed, but turned out to be far more than a museum illustration for the nostalgic enjoyment of train-lovers. *Third Avenue El* is a most beautiful film, exciting to look at and to listen to. It has freshness, conviction and, again and again, that wonderful counterpointing of visual and musical delight which gives the same thrill of pleasure as does so much of *Gigi*.

The Proof's in the Screening

If this seems a pretty big claim, take a look and see for yourself. The proof of the film is in the screening. You'll throw your hat in the air as one of those gorgeous iron trains curves past the skyscrapers and the tenements, swinging along to a brisk allegro from a Haydn harpsicord concerto, just as you do (if you have any heart at all!) when Leslie Caron scuttles through those Paris gardens,

cocking a snook at the statues dedicated to *l'amour* and singing her bewilderment at the romantic habits of the Parisians. Music, colour and movement produce the same exhilaration in 400ft. of 16mm. print as they do in 9,000ft. of 35mm. CinemaScope. The delight may be shorter, but it's the same sort of delight.

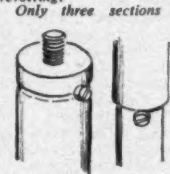
The picture has four main sections, dovetailing into each other. During each, we take a look at a particular passenger travelling on the Third Avenue Elevated. The film opens with a photographer catching a train in his camera lens as it roars overhead above the pavements. (This shot sets the excellence of the film to come; strikingly effective composition, a daring use of deep-focus and beautiful colour—was the original on Ektachrome?) The photographer boards a train and swings along to the next station.

Natural effects give place to the Haydn concerto

Steady Shots with a Dinghy Mast

Certainly one should use a tripod wherever possible — the difference between hand-held shots and those taken on a support has to be seen to be believed — but a tripod can be awkward and difficult to handle on occasions when speed is essential. So I decided on this unipod, which is considerably lighter and much handier. It was made from an ex-R.A.F. telescopic dinghy mast costing a few shillings. The head was tapped to take a ½ in. B.S. Whitworth screw which was tightened up really hard and then sawn off to the required length; the sharp burrs were then removed with a file. A small screw prevents the plug at the end of the tube from revolving.

Only three sections of the mast are required when used in the standing position, so the remaining sections are permanently locked by drilling a ¼ in. dia. hole and inserting a 4 B.A. screw. As the mast was already anodised, all that remained was to clean off all the dirt and polish the sliding sections. In the few months I have been using the unipod it has proved its worth time and again—and my films are steadier!



Left: detail of unipod (½ in. B.S. Whit. thread, approx. ½ in. long). Right: detail of locking screw (4 B.A.).

B. A. STATT.

as his journey begins; throughout the film, train and street noises are heard only at stops, when they provide a kind of expressive cadenza between the musical movements. He watches the streets glide past, the people seen for an instant crouching at shop windows, a boy scurrying across a vacant lot, a huge mortician's sign almost grazing the car windows as the train sweeps by.

A coin jammed between the floorboards catches his eye, but the danger from trampling feet prevents his picking it up. He alights, and we see station details through his artist's eye—the gorgeous stained glass, the ornamental twirls of iron railings casting coils of shadow, the Victorian frilliness of iron stoves and lamps in a waiting-room.

The Bowery. A drunk comes aboard. The bottle in his pocket is empty. He flounders about on the floor, also trying to pick up the coin. He gives up, casts a weary glance at the shuttered windows sliding past outside the train, and goes to sleep.

Every Technical Trick

Alcoholic nightmares may not be quite like what happens next, but this sequence pulls off every technical trick in the book and comes off superbly. There are some grotesque, vertiginously tilted tracking shots of the rails flying past. The world melts and tilts and stretches as an anamorphic lens is swivelled about its axis in front of the camera. Ghostly trains flicker across the screen in negative stock. Blue and blood-red trains menace the eye in exact time with staccato cords on the harpsicord.

Then, as the music builds to a climax on a dominant cord, the train careers at hundreds of miles an hour up a long, straight incline towards the perilous edge of a ghastly yellow sky—which suddenly explodes into a blank red screen as we reach it, then dissolves back to normality as the drunk awakens and staggers out on to the platform at the next station.

Now a little girl and her father come into the carriage. She is not allowed even to try to pick up the lost coin on the floor, but she quickly forgets it as she peers out of the windows at the speeding world. Bleak brick walls give way to a few trees. Hanging washing on a hundred clothes-lines gives a moment's impression of a side-street alive with fluttering coloured butterflies.

We reach the river and stop at a swing bridge, where a steamer glides through below, puffing out dense brown smoke. (This is the only portion of the film where technical virtuosity has been allowed to overweight the content. The opening bridge is covered in about eight overlapping shots, as if someone had produced a colour print of that sequence from *October* and stuck it in here, irrelevantly.)

16mm. Users' Vade Mecum

The train moves on to another station, where it stops again in a flutter of pigeons. A pair of lovers settle in a corner seat. The evening light fades. The lamps in the train are switched on. The boy sees the nickel caught in the floorboards at his feet. He picks it up. He puts his arm around his girl, and they draw closer together. The train becomes a long black cyclops, its single yellow headlamp tracing brave curves along the dark girders which carry it above the streets. It slides away down an avenue of neon signs, and the picture ends.

This is very fine film-making by any standards. I've tried to describe my impressions of it (I watched it four times in two days, with a keener pleasure at each viewing), although like all good films it is really indescribable except in terms of picture, sound and movement. It is at once a documentary record of the New York Elevated, a pleasing set of cameo studies of four varied travellers on the line, a

slick Cook's tour through parts of a fascinating city and an anthology of the things you can do with a 16mm. movie camera.

But no one is going to enjoy it for these things taken separately. Only afterwards does one think of the geography and the social scene, or try to work it all out in terms of stop-motion, coloured filters and yards of A and B roll printing. It is much more than any of these things. It is acutely personal film-making, giving us the chance to look at things for eleven minutes through a pair of eyes alive to colour and movement, directed by an imagination in control of technical resources we all understand but which we might not by any means be able to command as this director does. If he conceived and edited the track himself (which I feel sure he must have done, since it forms such an integral part of the film), then we can only gasp, admire and await some more picture-making like this.

Third Avenue El was shown at Edinburgh a few years back, but seems to have caused little comment then—which isn't surprising from what I've seen of the Festival's 16mm. publicity and organisation; there's not much chance there for non-professionals. It was shown once at the N.F.T., in a programme of experimental films, and if it had to rub shoulders there with some of the astonishing rubbish those shows raked up, then it's not surprising, again, that it received scant attention.

One More for the N.F.T.

Now, at last, it has found its way into the B.F.I. library, and I hear that bookings are going fairly well. Thanks to the Institute, another very fine non-professional film is finding some audiences. If they hide this one under a bushel they don't deserve to come across any more like it. Here is one more for the N.F.T. regular programmes, to flaunt in the face of people who sneer at "amateur film-making."

Me, I'm cheerful. I've seen *Gigi* and the New York *El*, all in one week, and I know that I was right all along. It's not the size and the expensiveness that matter. It's the eye behind the camera and the ear behind the microphone. Above all, it's the imaginative response to things. As long as that's not sub-standard we needn't be afraid of comparisons with Big Brother Cinema. Thank heaven for little films!

QUALITY AND QUANTITY

(continued from page 326)

too familiar dilemma in every industry. It cannot be done as long as the demand for the best that is technically possible is small. Forty thousand cine cameras a year (16,000 of them the product of one firm, Rank Precision Industries) is a sizeable figure, but the amateur film movement is still young. It needs to grow considerably before the dilemma can be resolved.

That it is growing rapidly there can be no doubt—and the dilemma, after all, is not a really formidable one. For those who demand the best, the best is available; and those whose needs are met by popularly priced equipment which will give long, trouble-free service and unquestionably good results for a quite modest outlay are now being catered for as never before.

We regret the late arrival of this issue, due to printing difficulties, but you will have to wait less than a month for the next number, which will be published on Oct. 1th. This issue will be of particular interest to 9.5mm. fans, for in addition to the usual full coverage of all gauges, it will include a special supplement on the Prince camera and Princess projector. Even if you use 8mm. or 16mm., you will find the exhaustive examination of these instruments of considerable interest and value, since the basic principles of design and operation are common to all gauges.



If you happen to have nine projectors lying around, you could use them like this. The imposing set-up illustrated was installed by Williams' Cine & Public Address Services, of Forest Hill, London, S.E.23. The machines are 750 watt Siemens 2000, with Ampro loop absorbers, and back projected continuous pictures for 10 days on the National Federation of Building Trade Employers' stand at the Careers Exhibition at Olympia. Clubs who can rustle up a number of projectors might well investigate the possibility of multiple rear projection for local exhibitions and for foyer displays at public shows.

Odd Shots By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

Emphatic You have seen those photographs—usually of machinery—in which certain features are made to stand out by the use of a spray-gun on the rest to tone down the detail and contrast? In black and white cinematography you can do something of the kind by controlling the lighting and by combining slight underlighting with soft focus. But this isn't at all practical in colour photography, because lowering the exposure can upset the colour balance.

I have tried spraying machinery with water-bound matt paints, which were pastel versions of the main colours, to throw the untreated parts into relief, but the drawback was the time and trouble involved and the fact that, since most machinery is oily, the paint won't readily adhere. But thorough cleaning and the use of a surface tension reducer such as sodium taurocholate or oxgall help overcome the last-mentioned snag.

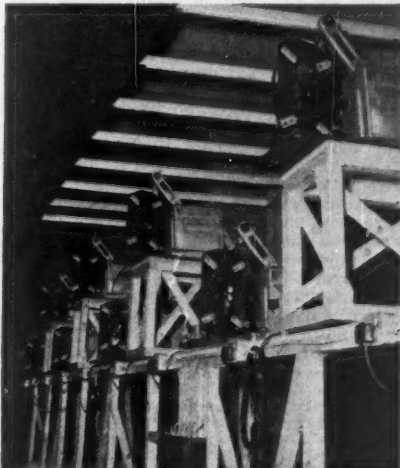
Then I remembered a simpler technique I had used to get an illusion of depth in model landscapes: interposing layers of fine gauze on frames between the flat cut-out planes. I tried this in machines in which the parts to be emphasised were sufficiently isolated from the surrounding moving parts, and found it worked. The black and medium grey flat sheets of fairly wide mesh gauze were stretched in simple wire frames, and later I tried the effect of setting two three-sided wire frames at an angle from each side of the isolated parts and meeting immediately behind them so that the join could not be seen by the camera, but there were certain lighting problems. Another trick which has some value is use of thinly sprayed glass sheets instead of the mesh screen. An advantage of this is that the density of the spray can be varied to suit the subject.

Cinematic Brush Marks I have sometimes thought that general distribution of the more experimental of the major prize winning films—including even some of the Ten Best—is not always to the advantage of the amateur film movement. This opinion finds support in some comments by an officer of the Kingston & District Cine Club, following their presentation of the U.N.I.C.A. winning films a few months ago. "This is clearly not the type of programme for a public show and is quite capable of doing the movement a great deal of harm," he said, and suggested that such presentations should be confined to specialist audiences.

"Some of these films," he continued, "showed brilliant techniques in photography, lighting, or artistic composition, but these things in themselves do not make a film. If one goes round an art gallery one tends to look at a painting from a distance in order to appreciate the effect as a whole—one does not get right up to the canvas to make a study of the brush marks. Yet with certain of these films we are expected to do just that. The over-all effect may not be very pleasing, yet we are expected to note how brilliantly it has been achieved."

To this I might add that not infrequently prizes are awarded for those cinematic brush marks, even though the films may be quite empty of meaning. A good film is a balance of first class technique and the exposition of first class ideas.

Expanding Bootlace When, thirty years or so ago, having just graduated from quarter-plate negatives to 35mm. movies, I saw my first 16mm., my immediate reaction was: "Bootlace!" Now Denys Davies regards 8mm. with the same disapproval; but you can't stop this gauge from thriving. It's even going into business.



Behind the screens seen above: Siemens 2000 projectors with loop absorbers for continuous running.

The other day a friend of mine who runs a laboratory received an order from a firm of manufacturers for 20 copies of an 8mm. film made by one of their staff. These copies are to be carried, with tiny portable projectors, by their representatives to tell the story of a most important project to executives all over the world.

No Shutter, No Flicker, Picturegoers in Preston are already enjoying the advantages of the new Philips FP 20S projector which uses a pulsed discharge lamp looking like a clinical thermometer, is four or more times more efficient than an arc lamp, flashes 72 times per second and has a rated life of 33 hours. Although

rated at 800 watts, it consumes about 7,000 watts for the two or three milliseconds flash. The high pulse rate entirely eliminates flicker and the need for a shutter and virtually obviates eyestrain. Perhaps one of these days it may be technically and commercially possible to produce a small version for 16mm. use, even though it does require a rather formidable amount of auxiliary equipment.

Each projector will carry enough film for an hour's run. With a change-over control device, you can have two projectors and a two-hour programme, including all operations of curtains, light dimmers and so on. Automation is coming to the projection room, too!

SHOP TALK

BY PROVINCIAL DEALER

I WAS glad of the opportunity of handing over the keys of 109 to Nobby for a couple of weeks last month while I slipped away for a holiday. Considering the large number of people who have been in the shop recently to buy a camera for the express purpose of taking holiday pictures, I have returned a rather puzzled dealer. Among the thousands of holiday-makers I saw during my stay at the coast, I counted not many more than a dozen with cameras—and most of those were box cameras. I can see now what the staticians mean when they say that the photographic potential of Great Britain is still virtually untapped.

WHETHER it is the atmosphere of a photographic shop or the irrepressible urge of the enthusiast to communicate his feelings, the interesting fact is that so often total strangers will be chatting happily with each other within minutes of meeting. When one of them is a complete novice and the other an experienced amateur, their getting together usually ends to our advantage, for the novice will look on the other as a sort of umpire in his transaction with us. If the "umpire" approves of the equipment we recommend, all will be well.

But we find ourselves up against it when the blind insists on leading the blind. It is then that we have to exercise all the tact we can summon. I try never to lose sight of the fact that there are many cinematographers whose experience and knowledge are greater than mine—and that when confronted by them I should be content to be instructed and not to instruct. Sometimes I wish that some customers would make the same resolve.

Occasionally, however, the silent testimony of a piece of equipment can be more devastating than the most opiated self-styled expert. Nobby had spent nearly three-quarters of an

hour building up the sale of a projector. It was, he insisted, a worthwhile, reliable machine, "though, naturally," he added, "we do have the odd one back now and again. Still, in general, sir, they're a first class job."

Enter another customer, making a bee-line for me and carrying a self-same projector. He dumped it on the counter and started in with gusto. "This projector! Gone wrong again! Never been right since I had it! Always giving trouble!"

The atmosphere in the shop suddenly became electric. Two salesmen, two identical projectors, and two customers, one being assured of the projector's reliability, the other complaining of its unreliability. Very sticky! For a moment the four of us eyed each other speculatively, weighing up the situation. It was Nobby who saved the day. "Well, sir," he said to his prospective customer, "that looks like the odd one I was speaking about." And he followed up quickly by pointing out that it was in the dealer's interest to recommend what he knew from experience to be the most trouble-free equipment—a home truth you might bear in mind should you at any time have doubts about the value of an item your dealer recommends.

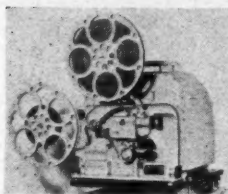
WHAT, I was asked, did I think of the new Bolex camera with the automatic lens control? Paillard Bolex have not, of course, marketed an electric-eye camera, but sales staff at 109—and doubtless many other photographic dealers—have become accustomed to this question. At one time we supposed that it was the name "Compumatic" that led people to believe that the exposure system was of the type that eliminates the need for manual adjustment. Latterly, however, Bolex have ceased using "Compumatic" as a brand name—perhaps because "Compur" is the name of a famous range of still camera shutters—yet we are still getting enquiries which show that the customer has misinterpreted the advertisements. Is it his fault or is it that these advertisements—excellent though they are in other respects—could be clearer on this point about a very attractive camera?

THE THINGS THEY SAY

"I bought a cine camera from you 13 years ago and so now I'm thinking about buying a projector."

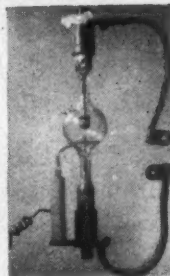
"I'm going to buy my cine outfit in Aden because it's cheaper there, but I'd like your advice about what I should get."

Customer asked if it was for a still or a cine projector that he required a lamp: "Neither, I'm making one."



New Ideas in Cine Equipment

This is the second, concluding, instalment of our survey of the latest equipment as seen at the Photo Fair



A.E.I. Lamp & Lighting Co. Ltd. introduced two new lamps under their Mazda trade mark, a 500w. mains voltage (200-250) lamp on an all-glass pin-type base (Tru-focus), and a small (4in. high) 500w. mains voltage lamp with an S.C.C. cap and a bi-plane filament measuring only 9 x 9mm. Both are meant for cine and still projectors, and are available in 10v. steps to suit appropriate mains voltages.

The associated company, B.T.H. Sound Equipment Ltd., were demonstrating various B.T.H. 16mm. sound projectors, including a 451 fitted with a 2kw. Xenon arc lamp. Brightness was more than adequate, and pictures of up to 20ft. wide are obtainable. With a specially modified 451 projector, the cost is £800, or with a 450, £750. The demonstrations included the showing of a CinemaScope film for which a new Cinevision anamorphic lens was used.

Some stages in the manufacture of the new integral mirror Tru-flector lamp were illustrated on the stand of Atlas Lighting Ltd. As reported in our July issue, the lamp utilises a 21.5v. 150w. filament mounted in front of a shaped metal reflector, and enclosed in a wide necked bulb mounted on a pin-type base. It is designed for use in 8mm. projectors without any further optical elements behind the film gate.

The Kestrel Steady Grip, a type of pistol grip with a built-in 12in. cable release (two models, front or back-emerging) was offered by Bush & Melsner at £18s. 9d; the grip is also available without the release at 18s. 9d. A series of screw-on filter holders for Bolex, Eumig and Nizo cameras at 13s. each, the filters costing 6s. 6d. to 13s. each according to size, were also on show. These were made in Switzerland and coated ("bloomed") on both sides to reduce reflection losses.

For Dubbing and TV

The main item of interest on this stand was the DeBrie Double Band 16mm. projector for dubbing and television use. The picture mechanism is similar to that used on other DeBrie models, but the motor drive is three phase synchronous (reversible), and the sound head makes use of a tight-loop system; magnetic or optical track can be used. On the offside of the machine is attached a Davis-type drive for a separate magnetic 16mm. film. It features full off-the-track monitor facilities, and the heads are mounted on a plate which is interchangeable for use with centre or edge tracks. The machine is pedestal mounted, and includes a fan for heat extraction. Price without amplifiers is £1,300. Quoted performance is: wow and flutter less than 0.1 per cent., peak wow less than 0.25 per cent.

The second interesting exhibit on this stand was a new model of the Aiglonne processing machine. This is available in several versions, the one exhibited being for 16mm. reversal processing. The construction is of plastic almost throughout, and the processing takes place in tubes bent into the form of a circle. The solution in these is highly turbulated, giving rapid processing with only small quantities of solution. The film is loaded in 400ft. or 1,000ft. magazines, in the dark, and thereafter all operations can be carried out in the light; the film has merely to be fed into one end of the machine, emerging fully processed at the other end. There is thermostatic control, but this is dependent on an external hot water supply, no heaters being fitted.

The capacity of the machine is about 500ft./hour maximum, and film can be processed (dry to dry) in about 12

Left: B.T.H. 450 projector.
Right: B.T.H. XE/U27 Xenon lamp.

minutes. Costs are: 16mm. reversal, £2,250; 16mm. neg.-pos., £1,800; 35mm. neg.-pos., £1,650—a little high for most amateurs' pockets, but included here because A.C.W. is also widely read by commercial and professional film makers.

The distribution of the Carcam Carpod, a device for mounting a camera to the windscreen of a car, and described in these pages last year, has now been undertaken by K. G. Corfield, who were exhibiting a slightly modified version using bolts instead of wood screws to hold the adhesive pads. The price is about £5, and an additional strut will soon be available for large cameras such as the H16.

The Roto-film viewer by Film Signs was fairly fully described in our Photo Fair preview. The model on show was clearly the first hand-made prototype, and a fair amount of development work would seem to be required before the device is ready for marketing. We saw it used as a projector, small 4v. 0.03A bulb back-projecting on to a 4in. wide screen; the results were fair. Drive is from built-in accumulators, and the spool-spindles are driven from a separate motor via one-way clutches so that they will operate correctly forwards or in reverse. We also saw the auxiliary lamp-house attachment intended for front projection of larger pictures, making use of the 8v. 50w. lamp with extra condenser to spread the light over the larger gate, and fitted with a blower; and though we didn't see a picture projected with this, we did have a feeling that the device would give too much flicker for comfortable viewing. The sound-stripe part of the machine was not ready (except for a rather neat amplifier), nor was the attachment for converting the device into a camera. In any case, we would have thought the shape to be a little awkward for that, but—as we have said—this was an early model, and we shall wait with interest to see what develops.

New Projector Lamps from Osram

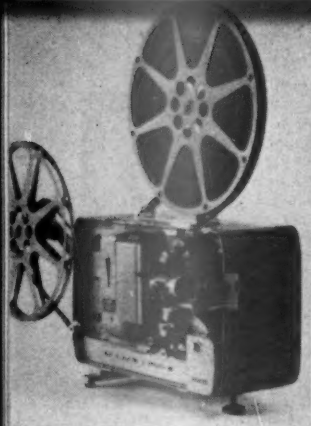
G.E.C. announced that Osram, too, would be making three of the new projector lamps, the 8v. 50w. integral mirror lamp, the 12v. 100w. rectangular filament lamp, both for 8mm. projectors, and the pressed-glass base Tru-focus type in 300w. and 500w. ratings primarily for slide projectors.

Haynor were exhibiting a new version of their Animette 8mm. animated viewer complete with rewind arms at £10 17s. 6d.; with splicer £2 14s. 6d. extra.

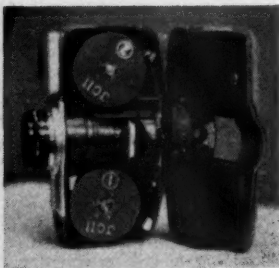
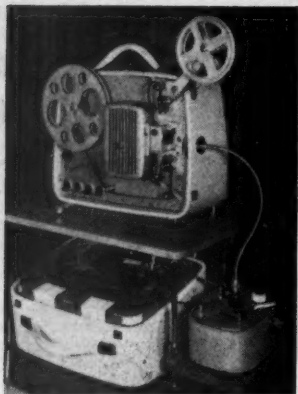
J. R. Distributing Co. were showing very nice, reasonably-priced cases for the Bolex M8R and Eumig projectors at about £3 10s.

On view for the first time in this country were some products of the Hungarian Photographic Industry. They included the Terta 8mm. projector, featuring the 8v. 50w. integral mirror lamp, 400ft. arms, 17.5mm. f/1.4 projection lens, twin claw engaging perforations 4 and 5, provisions for showing stills (with centrifugally-operated safety shutter) and reverse running, and a governed series motor switchable for 16 and 24 f.p.s.; alternatively, for use with a loop synchroniser, the governor can be switched out of circuit.

The projector will, it is hoped, be available in September



Above: Terta BM2019, 750w. 16mm. optical sound projector.



Left: Terta 8 with sound coupler and tape recorder. The Terta machines are made in Hungary. Above: Konica Zoom Eight opened. Note lens between film spools and pressure plate on rear of camera door. (Northgate (Cameras) Ltd.)

when the new quota agreement comes into force, and will for the time being be available only as a complete set with a Terta tape recorder, table and loop synchroniser, price £103 1s. 6d. The loop synchroniser is of the conventional type driven via a flexible shaft from the projector, but the tape recorder is a little unusual in that the tape is always under slight tension by means of a light drive applied to both reels (in opposite directions) even when in the waiting or off position (as long as the mains are switched on).

As a result, it is possible to run the tape backwards in sync. through the apparatus by pressing the recorder stop button, and immediately switching the projector into reverse; it is thus possible to go back and correct "fluffs," etc., without starting again from the beginning, a facility offered by few other sync. systems.

Starting, as usual, is automatic, for when the control loop of tape is pulled tight, the projector stops, and can be started by starting the recorder. The lamp is not interlocked, but as it can be burned for several minutes without the motor running (as it does for stills), this does not matter unduly. One weakness in the design is that the magic eye recording level indicator is rather awkwardly placed, for when the projector is mounted on its little table above the recorder, it is extremely difficult to adjust the volume level to the correct value. We liked the look of this machine,

and look forward to receiving a model for extended test.

The prototype of a rather simpler machine, the Kinga, which should become available next January, was also on show. Using the same lamp, it made use of an asynchronous motor with pulleys giving 16, 18 or 24 f.p.s. selectable by lever, and dispensing with the reverse and stills facilities.

A new medium-priced 16mm. sound projector, the Terta BM2019 in an aluminium case, was another exhibit. For optical sound at 16 and 24 f.p.s., it has a 750w. 110v. lamp, 2,000ft. arms, and a power output of 10w. The motor is asynchronous, and complete with an auto-transformer, the price is £185. A rather simpler version, the BM2005, with a wooden case covered with aluminium, and single speed (24 f.p.s.), costs £180. A recent addition to the range is the BM2006, offering full mag./optical facilities, though again at 24 f.p.s. only, at £233.

Mayfair Photo Supply Co. exhibited the Rondo 8S and 8T cameras at £14 and £29 respectively, but, like other Japanese-made goods, these cannot at present be imported. They also showed a splicer with built-in semi-automatic scraper at £1 17s. 6d.

L. Newstead exhibited a library cassette and spool, available in 200, 300 and 400ft. sizes at 7s. 6d., 9s. and 9s. 6d. respectively. The cassettes can be left in position on a shelf and the reel conveniently tipped out by operating

9-5mm. Equipment and Services By CENTRE SPROCKET

PATHESCOPE's entry into the American market with the Prince camera and Princess projector, highlights of the Photo Fair for the 9-5mm. user, is the most heartening news for years; at last we see the beginning of the long-awaited drive to put this gauge on its feet again. A U.S. firm has placed an order for 10,000 cameras and the same number of projectors a year for five years. This is not just sales talk. I understand that a representative of A.C.W. appended his signature to the contract as a witness.

Specto provided a surprise. Impressed by the number of inquiries for a dual 8/9-5mm. projector, they are seriously considering ways and means of meeting the demand. (They are, of course, the principal manufacturers of dual gauge machines.)

If Presgrip's Super Titler at £24 is beyond your pocket at the moment, you can take comfort from the fact that the £7 15s. model can be converted to it by the addition of accessories already available. I should say that this firm's new centring rule (price 11d.) is a must for every owner of a Presgrip titling set, whatever its size. The original ones, made of engraved trafoyle, tended to stick to the transparent overlay. The new ones, moulded in a tough flexible plastic, don't. The dark blue background sheet has been replaced by one in "Baby Blue" (9d.),

and a new set of letters in Trafton type is on the way; it will sell at the same price as the Gill Sans.

Although designed for use in daylight with 8mm. cameras, Cine Accessories' Universal Titler Master mentioned last month seems just as suitable for 9-5mm. cameras such as the Pathe B, Lux and H. It costs £2 19s. 6d., or £3 15s. with 250 letters, overlay and backgrounds.

Zonal Film Facilities tell me they are striping 9-5mm. film at the rate of 1,000ft. a week, and feel this figure would rocket skywards were full projection facilities available. Note that on 9-5mm. one has a track width of 40 thou. and a track speed of 4-8in./sec. (at 16 f.p.s.) compared with 25 thou. and 2-4in./sec. on 8mm.

Zonal's Permafilm process, at present for 16mm. only, is soon to be extended to 9-5mm. and 8mm. The equipment is now being installed and they will have a film of mine for treatment; I hope to report on the results shortly. The base of the film is impregnated with organic chemicals which replace moisture lost through evaporation and toughen it without making it brittle; it is claimed that, treated this way, the dyes in colour film are much less susceptible to fading. Cost is 1s. 6d. per 100ft., monochrome or colour.

a front flap. A row of cassettes can be fixed together by means of "fish-plates" coupling together adjacent feet. Also shown were Rex combi-bags in which pockets can be arranged as the user requires by movable partitions.

On the **Northgate (Cameras) Ltd.** stand was the revolutionary **Konica Zoom Eight** camera referred to in the introduction last month. The camera did not arrive until the day before the Fair closed, so may have been missed by many visitors, but a giant model was on view. As mentioned, the zoom lens, an eight-element 12 to 32mm. f/2 V-Hexanon, runs the whole depth of the body, and protrudes only a little from the front; it focuses down to 2ft.

The camera boasts electric drive from a battery cartridge containing four UM3 penlight batteries, has variable speeds of 16, 24 and 48 f.p.s. (the latter only with an external 12v. power source which is also used for remote control) and single frames (also by cable release), and a semi-automatic coupled exposure meter, usable with film sensitivities of 10 to 100 ASA, and automatically coupled to the speed-change control. The meter needle is visible on a scale at the back of the camera, and the pointer has merely to be aligned on a mark for the exposure to be correctly set. The same meter is also used for checking the condition of the battery.

Reflex Focusing

Another unusual feature is the reflex focusing; there is a lever giving choice of direct viewing (via a partial reflector in the optical system) of an aerial image of great brightness, but a little difficult to focus accurately, or giving critical focusing on a ground glass screen with some loss in brightness. In the central position the lever blanks off the finder so that no fogging should occur if the camera is run without an eye at the finder. The front of the gate runs most of the height of the camera, while the pressure-plate is fitted to the back of the hinged door. The claw is of the sprung, non-retracting type, and engages perforation 1.

Despite all these many refinements, the camera is priced at only £99 17s. and a wide-angle converter for the range 6 to 16mm. is available at £11 19s. 8d.; a tele converter at about £14 5s. is in preparation. Mouth-watering as all this may be, we regret once again having to report that the camera will not be available in this country for the time being. However, it is possible that the much simpler **Mamia 8JE** will become available in September. This also has electric drive, a 13mm. f/1.9 fixed-focus lens, and a sprung claw working alongside the gate, and costs only £12.

Photax exhibited an improved version of their titler in which a re-designed platform takes a greater variety of cameras (£9 18s. 6d.).

Photopia (formerly North Staffs Photo Service) introduced two new low-priced long focus lenses in D mount for 8mm. cameras, the 36mm. f/3.5 Cassar, with click-stops down to f/22 and focusing to 1½ft. at £6 13s. 5d., and a 36mm. f/2.8 Cassarist with otherwise similar specifications at £14 1s. 7d. Both are supplied in a plastic case.

The **Wittnauer Cine-Twin** was shown for the first time in England on the **Mini-Optics Ltd.** stand. This is an 8mm. camera-projector, fitted with electric drive and a four-lens D mount turret (one lens for projection). The camera part features electric drive from three U2 batteries, with a warning light in the viewfinder which goes out when the

Where are the 8mm. Stripe Films?

By DOUBLE RUN

MOST significant item for me was the **Atlas Tru-flector 150** watt 21.5 volt lamp which has already been described in some detail in A.C.W. Significant, too, was the comment of the demonstrator who took the view that the next major improvement needs to be in the quality of projection lenses. After all, there is no sense in using a highly expensive camera lens if the projection lens does not do full justice to the results.

Of the films demonstrating 8mm. magnetic stripe, only **D.W. Cine Equipment Ltd.** could hold out any hope of striped commercial releases. They are offering on free loan the films mentioned in Part 1 of "The Latest in Equipment": Come to Cromer (23 min., colour) and Toscanini conducting the **N.B.C. Symphony Orchestra** (10 min. monochrome from 35mm. original). They are looking for other subjects, too, particularly cartoons, so perhaps there will be interesting developments here. Certainly it is difficult to see how stripe projectors can be sold in any numbers unless package films are readily available.

For my money, the bargain of the Fair was the **Murray Portay** editor with its bright picture, light plastic construction, 400ft. spool arms and space for splicer and bottle of film cement. At 12 gns. it seems very good value.

Exposing Panatomic-X

Seeking news on the **Kodak** stand of the new **Panatomic-X** which has now replaced **Super-X**, I asked several people and received several different answers. I gather it is about one stop slower than the **Super-X**, so the basic exposure is f/11 in bright sunlight; no compensation is applied in processing.

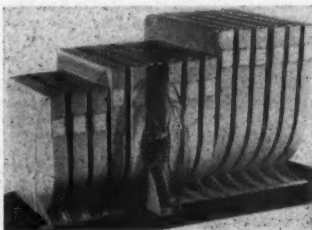
Gevaert assure me that an 8mm. **Gevacolor** copying service will undoubtedly come, but probably not for some time yet; but they can make 8mm. monochrome copies from colour originals. A word for their excellent single sheet leaflet, **Gevaert Substandard Films**: it gives a remarkable amount of information in very little space. There is no news of 8mm. **Ferranialcolor**. Processing is the snag here.

Missing: those adhesive tape film splices which were to have been on show. Difficulties have arisen over the price. But the **American Quik** splicer is a very simple machine, and doubtless British versions will follow. Also missing was a **G.B.-Bell and Howell** stand, part of the reason probably being that the move to **Micheldean** has kept everyone fully occupied. Or perhaps they have been too busy selling cameras. That £10 off certainly makes a lot of difference.

battery is running low. Only one taking speed of 16 f.p.s. is provided. As the camera might otherwise stop with the shutter open, a special capping shutter is provided in addition to the rotary one, and this is coupled to the release button. The finder covers lenses from 6.5 to 38mm. focal length on the zoom principle.

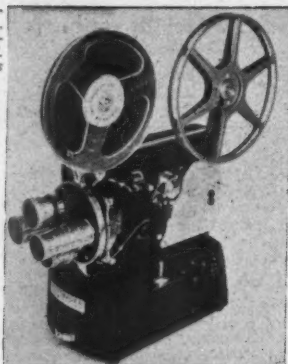
For projection, the camera is attached to a base containing a separate motor and blower, which automatically couples with a splined shaft on the underside of the "camera" body. This automatically drives the claw and shutter, and also a sprocket for feeding the film from and to the spool arms, which can be folded out from the top of the body when the carrying strap is removed. The lamp is a mains voltage 300w. **ASCC**, operating via a mirror, and this stays in place in the camera part. The claw engages perforation 1, and the gate has bent springs which will edge-guide single-8mm. for projection; these sink beneath the gate plate when double-eight is used for taking, contacting the film only on the centre line and therefore outside the picture area.

We were unable to see the machine running as a projector and therefore could not determine if flicker was present on



Newstead library cassettes fixed together by fish-plates on their feet.

Wittnauer Cine-Twin 8mm. camera and projector combined. (Mine-Optics Ltd.)



projection. We could not see any device for altering the number of shutter blades for projection; for taking there is only one open sector (as required), but we would have thought that this would give objectionable flicker on projection (48 obscurations per second are required for flicker-free operation at normal screen-brightnesses). It is possible that there is some such device, operated from the projector drive shaft, but we did not see it.

The prices with 13mm. f/2.3 Chronostar fixed-focus lens and 1in. f/1.6 projection lens is £118. With the addition of 6.5mm. and 38mm. f/1.9 lenses (also fixed-focus) the price is £188. Although some are in stock (but very few), there seems little chance of this novel instrument becoming generally available in the near future, for we understand that the B.O.T. have recently turned down an application for an import licence.

The new Zeiss equipment was being demonstrated by *Peeling & Komlosy*. The new prices are as follows: Movinette 8, without meter, £31 10s. 8d.; Movinette 8B, with uncoupled meter, £40 2s. 9d.; Movinette 8B2, with coupled semi-automatic meter, £43 3s. 2d.; Movikon 8, 16-48 f.p.s., £40 2s. 9d.; Movikon 8B, with coupled semi-auto exposure meter, parallax-corrected finder, speeds 8-64 f.p.s., £75 18s. 10d. The small Movilux 8A projector is now available in five colours at £52 19s., and the plug-in loop synchroniser costs another £9 12s. 6d. The Movilux 8B, now also fitted with the 20mm. f/1.3 P-Sonnar, costs £62 12s. 6d. The Moviton stripe projector, which gave one of the best reproductions from 8mm. stripe at Photokina, should be available at the end of the year at about £230.

8mm. Stripe

Rosley Products demonstrated the Norwegian-built Elite 8 stripe projector, which gave a very good account of itself, the sound quality being as good as any 8mm. stripe that we have heard. It uses an induction motor, with provision for mechanical speed change from 16 to 24 f.p.s. We think it a pity that 18 f.p.s. is not included as well, for that is becoming increasingly common for stripe and is, in fact, the recommended standard; it should be fairly simple to achieve. The sound separation is the standard 54 frames ahead of picture. The lamp is the 12v. 100w. flattened filament, and the lens a 20mm. f/1.5 Angenieux. The claw engages perforation 1, and framing is non-optical. There is no reverse or motor rewind, but a high-geared hand-rewind is built in.

The projector uses a left-handed layout, and this brings the magnetic heads inside the sound drum, which is film-driven, and coupled to a heavy fly-wheel. The price, with mike and internal 4in. monitor speaker, is £159 10s. A 3-way mixer is available at 8 gns., and an 8in. loudspeaker in a matching case at 10 gns. (but a British speaker may be fitted in the near future, and this may lower the price).

Also on view were the Japanese Elmo 8V and 8RT cameras,

the former with a 10mm. f/1.8 lens and tele-converter on a turret at £38, and the latter with three f/1.1 lenses at £126. Both are at present on restricted import, but licences can be obtained for professional users. Also exhibited were some of the lowest-priced 8mm. plastic reels and cans on the market—4s. 11d. in the 200ft. version and 7s. 11d. in the 400ft.

J. J. Silber showed the Abefot semi-automatic coupled exposure meter for the AK8 at £15 6s. 5d., the Cima D18 camera with f/2.5 interchangeable lens at £24 19s. 11d., the D8A with f/1.9 focusing lens and four speeds at £38 18s., the D8B with semi-automatic coupled exposure meter with fixed-focus f/1.9 lens at £44 14s., and the fully automatic Cimatec 88 at £66 1s. 7d. All these should be available from stock. The Canon 8S and 8T were also on show; prices range from £66 to £106, depending on the lenses, but no licences are available for importing them from Japan at present.

The Cimalux projector with induction motor at £38 15s. 6d. and the Cimavox with series-wound motor and built-in loop-synchroniser at £47 14s. (lamp £1 15s. extra in both cases) should become available in September. New accessories include an 8mm. Ising animated viewer at £14 19s., or complete with base plate and rewind arms, £18 4s.

Specto Refinements

The star exhibit on the *Specto* stand was the new Specto 8 Royal projector, utilising the Atlas Tru-flector 21.5v. 150w. lamp. It gives much more light than the mains voltage 500w. lamp, and runs considerably cooler into the bargain. Indeed, the makers claim that it gives 25 per cent. more light than a slightly higher-priced competitive projector which has up till now been an acknowledged leader in this field. The price is £31 10s.—£4 more than the Specto 8.

Refinements include a faster rewind (400ft. in 30 seconds), a re-arrangement of the rewind pulleys so that they are less likely to foul the reels, and a new plug on the mains lead, to prepare for the introduction of a new loop-synchroniser which will retail at around £10—incidentally, the first specifically made for a British machine. It will also fit the Specto 8 with slight modification to the internal wiring.

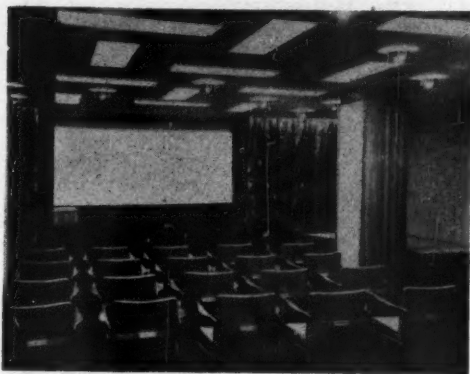
The lamp is switched off in the fully-tight position of the swinging arm, giving automatic starting. The mains is led to the loop synchroniser, and a special short lead connects this to the projector, plugging in place of the mains connection. The demonstration model behaved very well.

Also new was the Model 161 tape recorder (£51 9s.), which uses the Collaro deck and has facilities for mixing gram and mike as well as for superimposition; this is done via a socket at the rear which can be wired to a 180 ohm 2w. resistor to give straight superimposition; with a 2 K-ohm 2w. variable in series with this, a slow mix can be achieved.

Zonal Film Facilities demonstrated films striped by their extrusion method, and also gave information on their Permafilm film preservation system which is said to improve the life and scratch-resistance of processed or unprocessed film by a factor of several times.

Much of the value of shop windows such as the Photo Fair provides lies in the opportunity they give dealers to make new contacts and get a comprehensive idea of the range of goods available, and in allowing the most important people of all—the prospective customers—to see and handle a far larger selection of equipment than they could see at any one shop. To sum up, our predictions as to the new apparatus likely to become available proved pretty accurate, though there were a few last-minute surprises, and some expected equipment failed to materialise. The recent introduction of a number of really low-priced cameras and projectors and the quite sizeable cuts which have been made in the price of several items should now make less tenable the familiar plea: "I'd like to take up cine but I can't afford it."

As for future developments, we expect the present trend towards automation on cameras and to better styling and easier handling of both cameras and projectors to continue; we expect, too, a wider adoption of the low voltage lamps.



There are ashtrays on the backs of the chairs grouped round the table in the new Conference Room at Kodak House, Kingsway. The photograph shows the reason why. In a matter of minutes the seating can be rearranged and the curtains drawn back to reveal a screen. Projection is through a grille in the opposite wall. It is an interesting commentary on the changing pattern of business that fifty years ago the most impressive part of the building was that in which money was collected from customers; the most eye-catching of the latest additions are the conference room, training schools and studios for their use.

A Movie Maker's Diary

By DENYS DAVIS

1st June. An ominous letter in last night's *Evening Standard* above the signature of a Mr. B. W. Pratt. Writing on behalf of the Mechanical Copyright Protection Society, he sought to clear up a few points following the publication of an article in that paper on tape recording. Mr. Pratt pointed out that the Copyright Act of 1956 makes the reproduction of a copyright musical work in any form, or the unauthorised recording of such material, an infringement of the rights of the copyright owner, even though the recording is made for private and domestic use.

Since so many amateurs now own, or have access to, a tape recorder, and since a lot of them make tape recordings to play with their films, and since they re-record gramophone records they have bought or borrowed, and since they use these tapes with their films which they show to friends in their homes, and since I'm doing it, too, I just thought you ought to know what a criminal lot we all are!

5th July. An interesting point emerged from the questions after a cine talk this evening. Someone asked how much was "slightly downwards," a recommendation that he was always coming across in articles on exposure meters and how to direct them. The inquiry got a laugh, yet—as I was able to point out—"slightly downwards" can be estimated in this way. If you hold your meter up to the sky, with fingers shielding the top in the conventional manner, the bright light will cause the needle to swing right over. Now point the meter downwards until the needle suddenly swings back as the sky is more or less eliminated from the exposure reading. I have always found—and I think many professional cameramen might agree—that "slightly downwards" is the point at which the meter needle ceases to swing over rapidly and settles down to indicating the nuances between shade and light.

8th July. We amateurs often attempt the impossible, but we do it for a hobby, so nobody gets hurt. However, I was talking today to a movie maker, employed by his hospital to make films, who has attempted the impossible task of filming

lip-synchronised scenes of mentally retarded people being interviewed by the doctors. Nothing out of the way in that? Not much, until you hear that he had no means whatever of synchronising the picture to the sound!

Somebody on a committee thought it would be nice to have that sort of a picture, so the order went down the line and arrived at our hapless producer. He took the shots, recorded the speech on a separate tape recorder and then, in the first flush of enthusiasm, hoped to marry the two in perfect sync. Well, of course, it is quite impossible to do, apart from a lucky burst of five seconds or so. To make a half-hour film of the interviews is completely out of the question. Rather reluctantly the cameraman owned that a great deal of time, effort and footage had been wasted but I'm sure he still has a sneaking suspicion that, somehow, it can be done.

20th July. B.T.H. have released a new title, *Every Picture Tells*, which offers some surprises. The production is quite slick and I think the film should go down well at cine club meetings, for it gives some interesting glimpses of their 451 projector in the making. But don't take it as gospel that you can record an edge-stripped commentary with your face and their microphone not 6in. from the projector mechanism.

And just to assert your rugged independence, don't you lace up the projector back to front as the film tells you to do. It may be the best way to go about it, it may be entirely feasible, but even their own salesman agreed that it looks awkward.

22nd July. Inquiries today from a reader in Heston, Mr. Ralph Harry. He finds that the automatic feed of the 627 makes it almost impossible to remove the film to make lap dissolves, and he considers it almost as difficult to make fades with the camera held in the hand. Now, on the eve of leaving for a family holiday in Rome and Naples, he asks how to put a little continuity into his travel film. In particular, he wishes to show brief scenes taken during the train journey, as he feels that this is an important part of the holiday.

I could think of no better answer than that reliable old helpmate, the "whip pan." There are two ways of using it. The better is to swing the camera rapidly into the scene, shoot the action and then, with the camera still running, jerk it away again. All movements should be in the same direction.

The less effective way to get the same effect is simply to swing the camera rapidly round so that you take a couple of feet of blurred film, a few frames of which can be spliced in between suitable shots. Since it is obviously desirable for the pans to have some connection with the subject matter of the shots they whip to, make a habit of beginning or ending a few scenes in every reel with them. If you don't use them all in the finished film, you'll have wasted only a few inches of stock.

Mr. Harry also tackles me on fades for his colour film. He wishes to know whether stopping down and finally covering the lens is really satisfactory. A variable shutter is too expensive for him but he wonders whether to buy a fading glass or an effects box. Finally, do I recommend chemical fades?

8mm. Film Leads in UNICA Competition at Helsinki

But UNICA's future is still uncertain. By H. W. WICKS, B.A.C.C.C. delegate

THIS year's UNICA Congress, held at Helsinki, has really ended in stalemate as far as the threats to its continuance are concerned. The Congress started without any agenda and it was to the credit of the Chairman, Yrjö Rannikko, that order was maintained. Due to his patience and skill, common sense triumphed at the last. One of the troubles of these meetings is that half of those present do not seem to know why they are there and of those who do know, very few come prepared.

The position at the start was that the Management Committee had abdicated its authority and, in a letter sent to all Federations, Congress was told that it would have to decide "whether it would revert to the Constitution of 1953 or take other steps." Following on this letter, the B.A.C.C.C. withdrew its resignation, supported the reversion to 1953, pointing out that this would imply the election of a new committee, and suggesting that it might be desirable to consider modifying or altering the competition rules at a later date. There followed a considerable discussion on whether this proposal could be admitted, in spite of the fact that it was merely an elaboration of the letter already received.

The Danish delegation also produced a long document reviewing the events leading up to the present position, condemning much of the procedure of the past as irregular, and proposing that the new proposals of last year be adopted, after consideration of amendments already sent in, for one year. During that year further amendments were to be considered and the net result was to be finalised at the Congress of 1960. Rather oddly, the validity of these proposals was not called into question, although they had been submitted later than those of Great Britain. Eventually it was agreed unanimously on a proposal of Hans Debois of Germany, that "the new proposals had been adopted irregularly at Bad-Ems and that the Constitution of 1953 still held good."

There then followed a demonstration of how little many of the delegates understand the rules of debate. It was proposed that the so-called Constitution of 1958 should be considered as proposals and, once again, the request was made that they should be adopted without discussion. After much fruitless debate on procedure, a compromise was agreed which provided that the whole question be referred to the next Congress and that, in the meantime, UNICA should be administered in accordance with the proposals of 1958, the Committee elected last year being re-elected; but the 1953 rules will apply to the next competition.

Chemical fades never seem to be quite satisfactory, but filter fades can be. Professionals often stop down their lenses to make fades but they use a ND (neutral density) filter. With these the exposure is around $f/4$ if the exposure without them is $f/11$. For the last five frames, the lens is covered with the hand to ensure complete darkness.

ND filters come in 25 per cent., 50 per cent. and 75 per cent. densities, are grey in colour and do not affect the balance of colour tones within the shot. Professionals also use a graduated filter, the top of 25 per cent. density and clear glass below, for good sky rendering. It must, of course, be used some inches in front of the lens, so a combined lens hood and matte box is an essential.

The ordinary ND filter, on the other hand, can be used in a simple mount just like a yellow filter and puts tremendous punch into one's filming. Not only can you produce fades with it, you can also throw backgrounds of close-ups into soft focus—one of the gentle arts of film making that not one amateur film maker in a thousand knows the first thing about!

So now a breathing space has been afforded during which, however, a close watch will have to be kept on all that is done in the name of UNICA and on all the proposals for next year. The Congress of 1960 is to be held in Paris, at the Palais de Chaillot. Although it was not announced publicly, a rumour was heard that UNESCO was prepared to subsidise UNICA on condition that the disputed Constitution was adopted unconditionally. If this should turn out to be a fact, it would seem that much wider questions will be involved.

The Annual Competition followed the usual pattern, although there were not quite as many films this year, largely because Great Britain did not enter; neither—owing to dissatisfaction with the competition rules—did Austria and Holland. Once again, the first prize in the Documentary class was withheld because the best film did not attain the required number of marks. First among the nations was Belgium, with 203.2; 2nd Germany (199.2), 3rd Italy (198.3), followed in turn by Spain, Switzerland, France, Finland, Sweden, Norway and the Argentine.

Major Prizewinners

The prize for the film with the highest marking (77.7) went to Germany for *Harle Töne* (first in the genre class), an 8mm. colour film by Gerhard Ludwig, featuring wire figures playing in an orchestra.

Spain got the top prize in the story film class with *La Ventana* (The Window), 16mm., colour, by Pedro Font, who has gained similar successes in earlier competitions. This was the story of two men in a hospital ward: one covets the position of the other's bed by a window and disconnects the bell used by the latter to summon assistance in the night. The patient dies, but when the first man is moved to his bed, he finds a block of flats going up. Character is carefully delineated—kindly man who seeks to interest fellow patients by describing what is going on outside his window; worldly type who secures his bed—but the film scarcely rings true.

In the documentary class the leading film was *La Fabrication des Croquets* (Manufacture of Pencils), 16mm., colour, by J. Lefebvre of Belgium, but with 69.3 points was 3.7 short of the number required for an award.

In all, 63 films (11 of them 8mm., the rest 16mm.) from 19 countries—including Poland, Czechoslovakia and Yugoslavia—were screened in two days, almost all without a hitch. An unusual feature of this Congress was the simplicity of all the functions. There was never any "top" table and no official receptions.



A scene from "Living," hailed by our contributor
as ...

AT YOUR CINEMA

The Best Film I've Ever Seen

... but you are unlikely to be able
to see it unless you can get round
your local cinema manager.

By DEREK HILL

It's a pity we were cut off, for there's been a lot to recommend in the cinema in the past weeks. Look Back in Anger finally arrived, and if it didn't go off with quite the glorious bang it had in the theatre, there was still a satisfying rumble. Andrzej Wajda's *Ashes and Diamonds* snarled from the screen with sensational impact, though humanism was forfeited in its determined anarchy.

Jacques Tati's *Mon Oncle* turned out to be his most personal film, though less funny and far less organised than its predecessors. The British censor engaged in his usual double-talk to defend his indefensible chopping of *I Want to Live*. Fred Zinnemann presented the very respectable *The Nun's Story*, Frank Capra returned after eight years with the agreeable and immensely professional *A Hole in the Head*, and Walt Disney came an expensive cropper with his six year, two million pound *Sleeping Beauty*.

And while all this was going on, the best film I've ever seen was taken off after a three weeks run to make way for *The Boy and the Bridge*, a pretentious, plodding thing that might have made an attractive ten-minute short but which has been stretched to feature length by what looks like a perverse refusal to edit. The tedious result has been entered as Britain's contribution to the Venice Festival.

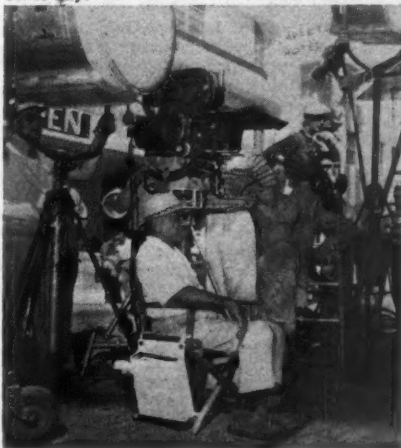
The film it replaced was *Living*, directed by Akira Kurosawa, who made *Seven Samurai* and *Rashomon*. The distributors, Curzon, tell me that it can be seen at the Arts Theatre, Cambridge, in October, but that it has no other booking. Is it a waste of time reviewing a film you'll probably be unable to see? Not if I can prompt you into demanding why you can't see it. The address of Curzon Film Distributors is 199 Wardour Street, London, W.1, and their phone number is Gerrard 5004. You know the address of your local cinema manager.

Living would be a very great film even if it were less perfectly handled. The script, on which Kurosawa collaborated, tells the story of the last months of an old, withered civil servant who learns that he will soon die of cancer. His first

reaction is to plunge into a huge debauch—a debauch so joyless that he emerges the next morning crushed by his awareness of the absurdity of his behaviour.

How, then, can he make the most of these final months of life? A young girl who resigns from his office gives him the clue he needs, but it is not until his funeral, where his colleagues perplexedly reconstruct his last weeks as they become more and more drunk, that his solution emerges. He has found it in his own office. Instead of shunting petitioners to his Citizens Section from one department to another, he ensured that one request for a sewage pool to be converted to a small park was acted upon, despite the apathy and opposition of his seniors.

When the extent of his work is realised, his fellow clerks are humbled. Then they discover he knew he was going to die. "We'd have done the same if we knew we were going to die," says one. "But we are going to die one day," says another. They resolve that the buck-passing shall end, that tomorrow will be the start of a new era of selfless assistance to others. But tomorrow turns out to be little different from any other day.



All the exteriors for "A Hole in the Head" are genuine—not studio reproductions. All were shot in Miami, where this production still was taken. In the chair: Frank Capra.



Left: Susan Hayward enters the gas chamber ("I Want to Live"). Centre: Audrey Hepburn in "The Nun's Story." Right: staircase scene from "A Hole in the Head" (see text).

Living is both international and timeless. You leave the cinema feeling it was made purely for you, and then discover everyone else is feeling exactly the same. No one, you'd think, could be quite the same after seeing this film—until you realise the truth of Kurosawa's sad, honest conclusion.

It's easy enough to point out examples of this director's dazzling virtuosity, surely never excelled in the cinema's history. There's the moment the hero leaves the clinic after learning he has only a short while to live, and the bustling street makes no sound for several seconds. There are the brilliant flashbacks of his wife's funeral, his son's adolescence.

Above all, there is the revolutionary construction of the whole film, which begins with a close-up of an X-ray of the man's stomach accompanied by a detached commentary, progresses logically to his point of realisation, jumps forward to the funeral, and returns in sudden, often single-shot flashbacks to disclose the story of the final weeks. Looking at it now, it doesn't seem possible it could have been made any other way, but what kind of inspiration was it that first showed Kurosawa the best order to unfold his theme?

But breaking down this production into its component parts, acknowledging its superlative photography, performances and music, will never disclose the real power of *Living*. For it depends not just on the brilliance of its treatment, but on the universal value of its theme and the sincerity of its development.

Let's pass on to the best of the films your local cinemas will let you see—which means ignoring *Ashes and Diamonds* and *Mon Oncle*. The difference is immediately obvious. The three films confined to the specialist cinemas share an intense personal quality. The best of the circuit releases are all to varying degrees compromised by pressures of conformism.

Strange, isn't it, that amateurs working outside the influences of box-office, censorship, "production values," purse-controlling politics, sponsorship and the fear that "you're only as good as your last picture" should often produce the most conventional films of them all? And stranger still that they reserve their bitterest abuse for anything out of the rut.

When you see *The Nun's Story*, good, sincere, decent film that it is, imagine what Robert Bresson or Luis Bunuel might have made of this story of a girl's inability to submit to her religious vows of humility and unquestioning obedience. Bresson would have given us the inner suffering and would have regretted the girl's departure; Bunuel would have provided the mysticism but gloried in her release.

Zinnemann balances his sympathy and respect for both sides. He does it very well, but without the purity that either of the other directors would have shown. And this on-the-fence position is so much more difficult to maintain than the alternatives that it desperately needs purity.

Instead it gets Franz Waxman's hideous score, smashing home every emotional point. It gets exclusively pretty nuns, and back views that turn ceremonies into mere pleasing compositions. And it gets neat tricks of scripting which round off incidents with unconvincing smoothness.

Still, we should be grateful for Hollywood's most genuine attempt for years at a serious spiritual problem. For most of its length *The Nun's Story* is reasonably true to itself, and it has the benefit of an intelligent performance by Audrey Hepburn and first rate playing in smaller roles by Peter Finch, Edith Evans and Peggy Ashcroft.

Frank Capra's *A Hole in the Head* is a pleasant trifle, distinguished by Arnold Schulman's breezy adaptation from his own Broadway success and the beautifully interlocked performances Capra has won from his cast, including Frank Sinatra, Eleanor Parker, Carolyn Jones, Thelma Ritter, Keenan Wynn and—best of all—Edward G. Robinson.

The story is a casual affair about the owner of a bankrupt hotel trying to keep his young son with him despite the efforts of his less happy-go-lucky brother and family to get the boy away. There is one notably savage sequence in which the hero attempts to sell an idea to an old friend who has now become a millionaire, and is brutally brushed off. But the tone is generally amiable, and the film's conclusion has an almost poetic gaiety.

Capra shot all the exteriors in Miami, which

Continued on page 372

A.C.W. TEST REPORTS

Bell & Howell 635 Moviemaster

THIS is one of the first British-made 8mm. projectors to incorporate the 150 watt Tru-flector lamp. General construction is similar to that of the 625C, the die-cast mechanism unit being carried on a heavy gauge aluminium main panel on a firm die-cast base. For carrying and storage, a front cover fits over the entire film path; no additional case is required.

The spool arms are of a new design: die-cast instead of pressed metal, and hinging inwards at an angle to lie within the front cover. Spool capacity is 400ft. Drive is by spring belts, and it is important to note that the front belt must be left off its pulley except when rewinding. Guides inside the machine ensure that the belts stay in place without trouble.

The film path is similar to that of the 625, there being two 18-tooth sprockets with fixed roller-type retainers, plus the usual strippers to guard against the film wrapping around the sprocket in the event of a break. The gate hinges open fully (about 120 deg.) for threading, enabling both front and back plates to be readily inspected and cleaned *in situ*. It is of the fixed back plate, sprung front plate type, with the smaller aperture in the rear plate. Both halves are properly relieved so as not to touch the picture area, and there is sprung edge guiding to prevent sideways weave and allow a poorly slit over-width film to be run without difficulty.

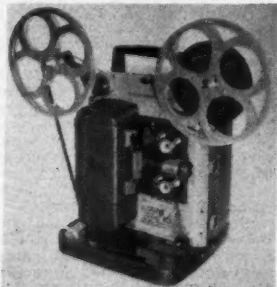
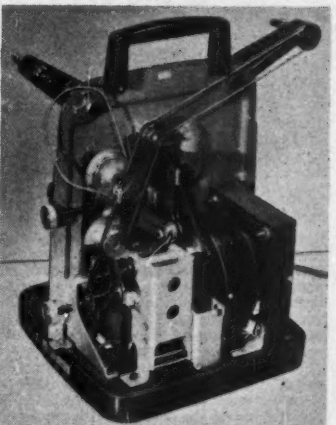
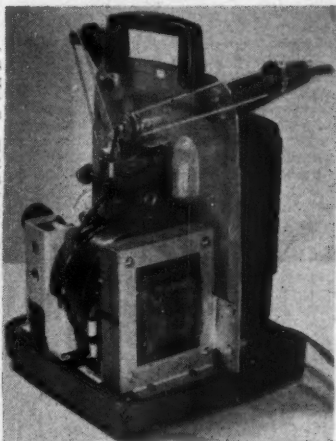
Facilitating Projection of Damaged Film

The projection of damaged film is also facilitated by the triple claw. The three teeth are so pitched that the top claw normally does the work of pulling down the film, the pull-down (a very fast one, in conformity with the current practice) beginning one frame below the bottom of the gate. Each blade of the 3-bladed shutter is approx. 32 deg., so that the cover-up time is only about 96 deg. of the 360 deg. revolution per frame, a high proportion of the light thus being transmitted.

Framing is true fixed optical centre (gate remains still). The framing lever is just above the hinge point of the gate, and the rather long leverage round to the back of the mechanism gives the adjustment a slightly spongy feel. However, the adjustment is very smooth and gentle, and is logically contrived (raise lever to raise picture).

Threading should give no trouble at all, even to the tyro. Like the gate, the sprockets and all rollers are relieved. (It is a Bell & Howell precept that to obviate risk of scratching, nothing should touch the picture area.) An inching knob is on the front of the projector, and tilt adjustment is provided by one of the three rubber feet.

The Atlas Tru-flector lamp runs cooler than the 500 watt mains voltage lamp used in the 625C, so simplification of the lamphouse has been possible. The mechanism is fairly light and has very little flywheel effect, so a heat-absorbing glass is fitted between lamp and gate, and does its job perfectly. The 3-position switch is set the American way round (down = off) as in the original Bell & Howell design. Upwards to centre it starts the motor, and fully up switches motor plus lamp. The instruction



ILLUSTRATIONS

A.—A transformer (centre) is built into the back of the 635 to step down the a.c. mains voltage to the 21½ volt required by the lamp.

B.—Rear cover removed to show also (left) a.c. induction motor and mechanical speed adjuster, (centre) light alloy bracket holding lay-shaft from which a belt drives the cam and shutter shaft. Housing of cooling fan and transformer are seen at right.

C.—The 635 ready for use.

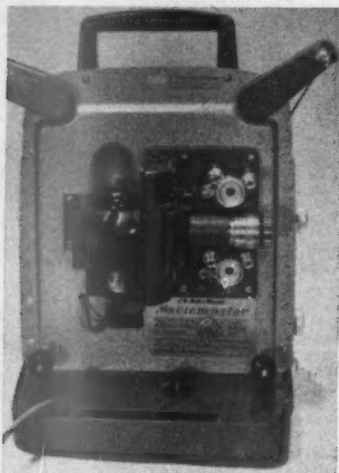
D.—With front cover, for transport and storage. The projector is quickly prepared for use by slipping off the cover and swinging out the two pivoted spool arms.



book recommends a pause between switching motor and lamp. We found it quite a natural action to move the switch in the two stages, motor and lamp, in this way, though it does not appear really to matter if the switch is operated straight up or straight down.

The mains lead is a new three core flat moulded type, and admirable instructions are given to enable even a complete novice to wire it correctly to a 3-pin plug.

Room for the transformer to feed the lamp has been found behind the blower casing. It has a tapped primary to suit any a.c. mains voltage between 200 and 250 volt (in 10 volt steps). The



Model 635 with lamphouse cover removed to show the Tru-flector lamp, supported by a simple bracket. No condenser lenses are required with this lamp.

motor, being fed from the primary (auto-connected), gets its correct voltage when the tap is set to the actual mains voltage. An a.c. induction constant speed type with shaded pole starting, it has to be started off-load, and drives its pulley by a clever spring coupling which takes about half a turn to wind up tight and transmit the drive.

The projector, however, is of variable speed, like the 625C. Two opposed conical pulleys are used, with a rubber belt between them. The position of the belt along the length of the cones controls the speed ratio of the drive, and a simple belt shifting device is operated by the speed control lever—a near and effective arrangement. We found the speeds to be variable at will from 11 to 22 f.p.s. The moulded nylon blower rotor is mounted directly on the motor shaft and therefore turns at the designed speed irrespective of the speed of projection.

The conical speed change pulleys drive a lay-shaft above the motor, from which a pulley and rubber belt drive the mechanism, a pulley being formed around the rim of the shutter, to take the drive belt. The shutter shaft carries the cams which work the claw, a nylon gear to drive brass gears on the top and bottom sprocket shafts, and the inching knob. The lower sprocket shaft drives the take-up via a rubber belt, pair of pulleys, and spring belt. The top sprocket drives a spring belt to the feed spool arm for rewinding (when engaged).

The mechanism is all quite simple and straight-

forward, the methods of construction being those which lend themselves to mass production, e.g., die-casting, press tool working of sheet metal for brackets and main panel (mostly very stout sheet metal), and power riveting. Workmanship is good throughout. The hidden parts naturally do not have the finish of the visible ones, but the general standard is excellent, and the castings are of high quality.

Light output was tested by throwing a 36in. wide picture with no film in the gate. With the Filmovara lens at the 20mm. end of the range, the projector was 13ft. 4in. from the screen, and the screen illumination averaged 11½ ft. candles (centre reading 14½ ft. candles). Evenness of illumination was good, there being slight fall-off in light intensity towards the corners of the picture, but no trace of filament pattern. With the Filmovara at 15mm., the projector was 10ft. 3in. from the screen for a 36in. wide picture, screen brightness being the same.

An average light intensity of 11½ ft. candles on a 36in. wide screen is an excellent performance, particularly since the heat absorbing glass accounts for a small proportion (nearly one-fifth) of the light. This light intensity corresponds to the Standard screen brightness of 10ft. lamberts—based on the average reading—on a 34in. wide white matt screen, or approximately a 68in. wide beaded screen of average characteristics and viewed from within the usual narrow angle of maximum reflectivity.

Voltage Across Lamp

With the machine set to 240 volts, and running on measured 240 volts exactly, the voltage across the lamp was found to be slightly low: 20½ volt. Whether this is intentional, or just an idiosyncrasy of the model under test, is not clear, but as an experiment we ran it on the 230 volt tapping, when the voltage across the lamp was found to be approximately at the rated value (21.5 volt), and the light intensity was increased to an average of 13ft. candles (centre reading 16ft. candles) on the 36in. wide screen.

In the general handling test the 635 performed faultlessly, running smoothly and reasonably quietly. There was no rubbing anywhere on the picture area of the film. One point must be noted about rewinding. The rewind belt must be slipped off the feed spool pulley before the next film is threaded, otherwise it may be damaged when the machine is started up again. The front belt, when off its pulley during projection, lies quite happily in this disengaged position.

Weight: 16½ lb.—slightly more than the original mains lamp version because of the transformer.

Highly recommended.

Price: £36 complete with Filmovara lens.

Filmovara Lenses

AN 8mm. projection lens of variable focal length, the Filmovara enables picture size to be altered over a useful range to fill various sizes of screen, so making it unnecessary to play around with the position of the projector. It works on the well-known principle of changing the separation of the elements to alter the focal length.

The front elements are in a movable part of the mount, which adjusts in or out to alter the focal length of the system. When the front part of the barrel is at the "fully in" position, the focal length of the lens is 20mm.—a normal focus of 8mm. projector lenses. Turning the front part of the lens causes it to extend outwards on its internal helical thread and the picture size increases (and accordingly one needs to refocus). The largest picture it is possible to get is obtainable when the focal length is set at 15mm. The range of adjustment gives a range of picture size from 36in. to approximately 47in., with the projector just over 14ft. from the screen. Those who want a larger picture than they

can get at a given throw with a normal lens will find the Filmovara useful on this count alone.

It is available in five different types of barrel to suit the following projectors: G. B.-Bell & Howell, Bauer and Cirse, Eumig P8 and Imperial, Bolex M8R, and Movilux B. Optically, each lens is identical, only the external housing being varied. All glass surfaces are bloomed.

We tested them on their respective projectors, and found their performance excellent in every case. Resolution and coverage were good all through the range of the variable focus adjustment, and the screen image was crisp and free from any sign of flare. Light intensity on the 20mm. setting was about the same as that with an f/1.6 20mm. ordinary projection lens. Where the original lens had a wider



Rotation of front cell of the Filmovara varies spacing of the component lenses to give focal lengths from 20mm. to 15mm. Main body of the lens adjusts for focus in the usual way.

aperture (e.g., f/1.3), changing to the f/1.5 variable focus lens resulted in a reduction of light of about 25 per cent., but we consider this relatively unimportant and a small price to pay for the advantages offered. All the lenses tested by us conformed to the highest standards of British lens manufacture and were beautifully finished. Highly recommended. Price: (any type) £8 10s. (Submitted by Rank Precision Industries Ltd.)

Zeiss Movikon 8B Camera

THE ZEISS Movikon 8 was introduced at Photokina in 1952, reached this country in 1953, and was reviewed in the November 1953 A.C.W. Features that rapidly won a reputation for it were its ingenious shape, excellent lens, focusing to 8in., and first class accessories. Refinements were added, and later a "simple" version, the Movinette, appeared. Now further refinements appear in the 8B—namely, the coupled exposure-meter and the viewfinder parallax compensation coupled to lens focusing.

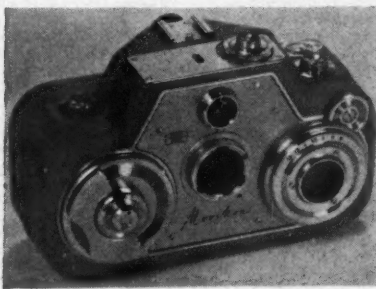
The 8B takes standard double-8 film; has focusing 10mm. f/1.9 Zeiss Tessar coated lens; filming speeds 8 to 64 f.p.s., single pictures, and lockable continuous running; positive type viewfinder with full automatic parallax adjustment coupled to lens focusing; photoelectric exposure meter coupled with lens and indicator visible in viewfinder.

The camera is divided in two at the film plane. The resulting two main die-castings are finished in silver-grey wrinkle enamel, and the controls and front plate are a balanced mixture of bright and satin finishes, aluminium, and chrome-plated. Weight, 2½ lb.; width, 6in. These are slightly greater than the original model, but height and length remain the same at 3½ and 2½ in. respectively. The base is tapped ½ Whit. for tripod screw, very near the centre of gravity, and there are also two locating holes for accessories.

Deep Light-Trapping

This construction also permits deep, uninterrupted light-trapping, and completely open access for loading. The interior is finished in black wrinkle enamel. The take-up spool provided has one red and one black cheek.

The rear half, or lid, carries the viewfinder eyepiece, focusing to suit individual eyesight; the foot-plate indicator calibrated in feet; a standard still



Movikon 8B—functional styling with good looks. The disc above the photo-electric cell at the right sets the meter and the lens diaphragm.

camera accessory shoe mounted at top centre; and the elegant securing latch, half a turn of which operates two sliding levers which engage the tops of the two spool spindles and which cannot be parked until the lid is properly secured.

The back of the front half, or body, is flush with the mechanism plate which carries the two spool spindles, two fixed pins with wire springs partly embracing the supply spool, the book-type gate assembly, and the footage indicator drive. The fixed part of the gate includes a leaf spring for lateral guidance of the film. The claw is sprung and rides on the film during the return stroke. Claw-to-gate separation is three frames, i.e., No. 2 according to the standard nomenclature. (December 1958 A.C.W., p. ii, supplement.)

Exposure Time

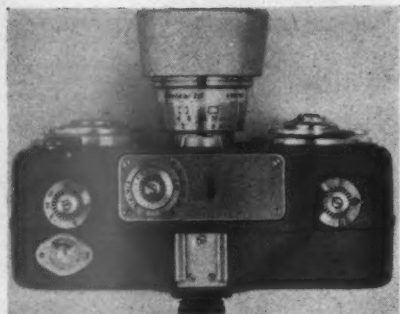
The circular shutter has 200 deg. open sector, giving exposure time of $\frac{1}{25}$ second per frame at 16 f.p.s. The pressure-plate is mounted via a leaf spring and two pillars to the hinged part of the gate; it also has an aperture which is revealed, for such jobs as critical focusing or special effects, by sliding a small shutter. The top of the gate carries an angled pair of rollers, and the bottom an angled surface, these being the sum total of the film guides. Both working gate surfaces are black anodised aluminium. The footage indicator drive consists of an operating spring, which makes one movement per foot and in so doing advances the indicator one calibration through a small gear wheel mounted on the dial spindle in the lid.

Above the mechanism, and behind a small black cover-plate, are housed the galvanometer of the exposure meter and the front part of the viewfinder. The galvanometer is preset by two concentric rings, knurled for handling, one for setting filming speed (and factor of any filter being used) and the other for setting the emulsion speed of the film in use. These are conveniently placed at the left side top of the camera body. The film speed scale is in ASA arithmetical units, 10 to 320.

Parallax Adjustment

A matt finished cover plate supplies the top cover for the galvanometer and the viewfinder; it contains also a small window with an indicator mark which serves the purpose of showing whether the exposure setting is correct when viewing the camera from above. The needle bends downwards beyond this window and thus comes into the viewfinder field—because the finder optics are complex, the path containing four right-angles and a Fresnel lens system. The result is satisfactory in use, and the image is life-size.

The finder frame with this system is carried in the lid part of the finder, and parallax adjustment is obtained by sliding vertically the front finder lens,



Top view with Movitelar attached. No special finder for the telephoto is needed since its field is indicated by a frame in the viewfinder. The release knob (right) can be locked to prevent accidental exposures and to enable the cameraman to include himself in the picture.

which is coupled directly to the lens focusing ring, an admirable arrangement and one which, with the optical system provided, does not in any way affect the relative positions of frame or exposure-indicating pointer during the parallax adjustment.

The finder frame carries also black outlines for the telephoto ($\times 2$) lens field: these include parallax guides, because the automatic parallax adjustment does not work with the tele attachment, the focusing of which is independent of the camera lens focusing which is left set at infinity.

A distinguishing feature of this latest Movikon is the increased size of the raised part at the top of the camera, to include the coupled exposure meter and improved viewfinder; but there remains room at the top of the camera for the speed setting knob at the left and the release knob at the right. The former is calibrated for 8, 16, 24, 32, 48 and 64 f.p.s. and single pictures; the latter slides sweetly in use and can be locked, by a half turn, either to keep running or to prevent operation.

Focusing Range

The camera front is more symmetrical and improved in styling compared with earlier models. *Movikon* is in script as opposed to print, as is fashionable on motorcars. The viewfinder optics are such that the front window is circular, immediately above the deeply recessed, and therefore admirably hooded, lens. This is lightly milled for focusing, and has a bayonet-catch device to receive supplementary lenses and attachments. The focusing scale is calibrated at infinity, red dot, 7ft., 3½ft. and 2 ft. and 1ft. 6in., 1ft. and 8in. The red dot setting gives the equivalent of a fixed focus lens.

To the left of the lens is the folding, ratchet-type winding key: a full winding runs just over 5ft. of film, after which speed falls off. The spring can be rewound during a take. To the right of the lens is the sensitive cell housing, with window about ½in. diameter, recessed about ½in. within a reissed hood, and having a mask of circular holes behind the window.

Diaphragm Operation

Surrounding it is the aperture scale, f/1.9 to f/16, operated by a small gear wheel handy to the left middle finger when filming. Turning this gear by pushing tangentially operates the diaphragms of both sensitive cell and camera lens. Small black triangular setting marks correspond with both iris and lens focusing scales. All the marks and engravings are in black, neat but on the small side.

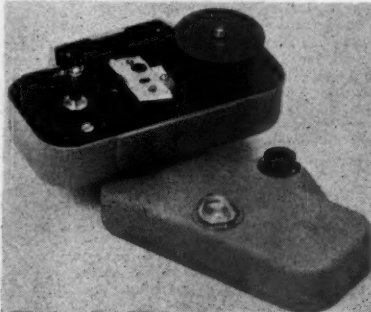
The instruction booklet of 44 pages is excellent, though its high standard excites the comment that its value would be enhanced by an index. Full tables of film speeds, shutter speeds, subject sizes and depths of field are given, covering also the wide-angle and tele attachments.

Loading is very simple, the camera handles excellently, and all controls are ready to hand. The coupled focusing and parallax adjustment gives great confidence when shooting at such distances as 8in. The large bright viewfinder picture is also admirable.

Indicator Mark Placing

With coupled exposure meter and coupled focusing, there is, of course, less need to *know* at what distance and at what aperture you are shooting, but those who require this information will be a little disappointed by the rather casual placing of the indicator marks: both for lens aperture and focus they are far enough from the calibrations to preclude spot-on settings. Further, the red-dot setting is at around 10ft. when set at the focusing scale index mark, but at infinity when the repeater red dots are set together.

The accessory shoe at camera top permits adding special viewfinders to suit the wide-angle attach-



Spools and film gate are readily accessible. The apertures on either side of the tripod socket fit the centring studs of the *Movikon* lighting unit and *Movitrix* tilter.

ment and the anamorphic lens attachment for wide-screen filming.

Film tests confirmed the quality to be first class. The Tessar is a fine lens. Only in one shot against the light did we perceive some stray light at picture top. The coupled exposure meter demanded slightly more exposure than our normal settings, taking daylight Kodachrome as ASA 10. Film steadiness was maintained at all taking speeds and throughout single-picture shots. The footage indicator is not quite worthy of the camera, accuracy being impaired both by the operation at 1ft. intervals and by some uncertainty at the leader calibration.

The camera comes in a white plastic box, 7in. by 5in. by 4in. deep, in two moulded halves with interior moulded to let the camera nestle firmly. It is made of expanded polystyrene, in white, and weighs 2 oz.

It has to be admitted that operation of this type of camera would not be seriously impaired if there were no iris scale, and accordingly it represents a step further towards helping those who with some justification have no desire to master aperture numbers. For them, and for all cinematographers, we can wholeheartedly recommend this camera.

Price: £75 18s. 10d. (British agents, Peeling and Komlosy.)

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Running Around With Dolly

Even if you have no intention of courting her, valuable though she is, you'll enjoy reading how the St. James Film Society of Southport fashioned her out of scrap and made her pull her (considerable) weight

By STANLEY C. SMITH, B.Sc. (Mech. Eng.)

got the job. That was how I became chief designer, and as I happened to have a small workshop with a lathe in it, there seemed little doubt where the "thing" was going to be built.

A series of visits to the local scrap yards produced some assorted angle iron, steel bars, wheels, etc., and the next week or two saw a group of enthusiastic members sawing and filing and drilling and rubbing their damaged knuckles until a main cantilever arm emerged that was to support the cameraman. Somebody immediately said that it wasn't strong enough, somebody else said it was and I checked my calculations and reassured everyone by saying that it would stand our three heaviest members all at once. This convinced the disbelievers and I convinced myself, when they had gone home, by putting in an extra bolt here and there.

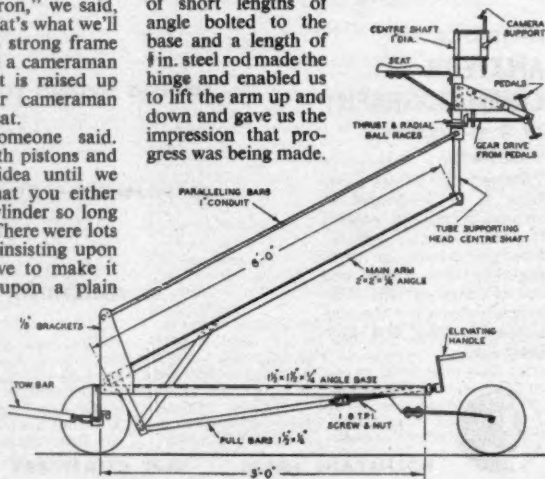
The base frame came next and was made by welding four pieces of angle iron into a rectangle and then adding a few struts and gussets until it looked about strong enough. A couple of short lengths of angle bolted to the base and a length of $\frac{1}{2}$ in. steel rod made the hinge and enabled us to lift the arm up and down and gave us the impression that progress was being made.

we had always wanted a dolly. At least, the more adventurous of us had. "Think of the advantages," we said. "No more climbing on walls to take high angle shots, no more dashing into the nearest house to borrow the step ladder when the director thought he would like to be different. If we had a dolly," we said, "all our problems would be over. We would no longer wonder who would win the next Ten Best but merely who the other nine would be."

All we would need would be a few pieces of angle iron and a few nuts and bolts, four wheels and there it would be. Eventually we agreed on a basic shape that seemed reasonable. "Just a plain rectangle of angle iron," we said, "with a wheel at each corner. That's what we'll start with. Then we will make a strong frame hinged at one end to the base and a cameraman sitting on the other end, while it is raised up and down." At this point our cameraman observed that they required a seat.

"How about hydraulics?" someone said. "Let's push him up and down with pistons and cylinders." It seemed a good idea until we worked it out and found out that you either needed immense pressures or a cylinder so long as to be a grave embarrassment. There were lots more ideas and just a few of us insisting upon simplicity, because we would have to make it eventually. We finally decided upon a plain handle at the front which winds a big screw into a big nut and pulls the arm up by sheer brute force.

At this stage it was obvious that guess-work was not the ideal way of deciding the thickness and size of the various parts, so we had to pick a chief designer. One of us had done some design work at technical college, and therefore



The next Sunday afternoon was spent turning a 2ft. length of steel rod into a long screw. It was my first attempt at screw cutting on my new lathe and, much to my surprise, it worked. The next two evenings produced a huge nut to fit. More sawing and drilling by the same enthusiastic crew, and we fixed the screw through the front of the base and attached two bars to the sides of the nut, which pulled at the struts at the bottom of the arm, and up it came. There is a pull on the screw of half a ton when our larger members go aloft, but we never mention this in public. We tested this first by swinging on the arm. There were a few ominous creaks but nothing actually broke, so we pressed on with complete confidence.

We were now faced with the decision of how to fix the cameraman on top. There were fairly firm views on this, including a desire to remain at a constant angle to the horizontal, whatever the position of the arm. It was also hoped that we were keeping the centre of gravity in the right place. Nature had already dealt with the last point, but we decided to do what we could and returned to the drawing board.

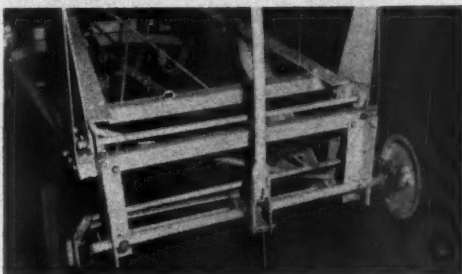
The result of our thoughts was a very odd piece of engineering. The basis of it was a steel tube with a bent bar welded on each end. At the bottom it hinged to the top of the main arm and at the top it connected to a pair of long rods, which were fixed to the base frame. This steel tube was held in a vertical position whatever the angle of the arm. Inside the tube was a rod which carried the seat, camera mounting and pedals. Described like that it sounds reasonable, but the complete effect as far as it went resembled a crane which was trying to lift a child's tricycle.

We started to assemble the dolly in the middle of the lawn. After a week or two, as it grew, it became too heavy to move, so it had to stay where it was, while we added bits to it. When finally we fixed the seat on top, we had reached a momentous stage. Someone must try it out! Everyone looked at everyone else. No one seemed willing to risk their necks. Then at last one stalwart member said he would try.

We still laugh when we think of it. There he was, seated on a tiny wooden seat, feet on bicycle pedals, clutching a piece of wildly swaying steel and yelling shrilly. He had good reason for yelling, for the back end of the dolly was rising slowly from the ground as it began to overbalance. We caught him just in time and sent him up again right away, so that he wouldn't lose his nerve. This time we stood on the base to give stability, and after a few minutes our hero aloft was able to breathe again.

It was gratifying to see the result of our labours. By working the pedals around you could move the whole top assembly round in circles and point it in any direction. In fact, if done carefully one could do a slow speed pan through a complete revolution.

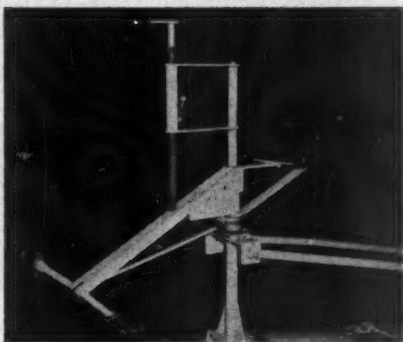
Wheels were the next on the list. We managed to find some in a local junk shop and duly fitted them. At the front we made them project about



Top: Screw, nut and handle for raising and lowering cantilever arm. Second picture—of rear wheels—shows steering and towbar assembly.

a foot beyond the end of the base, so that there was less danger of tipping up. The back wheels were made steerable by fitting stub axles and all the correct linkage. A towbar was connected to the steering linkage, so that it would hook behind a car and follow obediently. This completed the job.

Since our first outing with it, the dolly has been often used. It has been modified slightly to correct a tendency to sway and has been repainted a few times, but it is still a very useful device and on the Society programme each year regularly appears the item, "Overhaul Dolly," which reconditions it for another year's service.



Head assembly.



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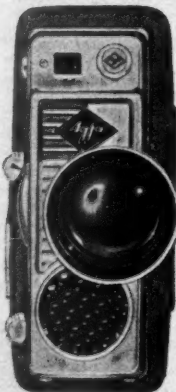
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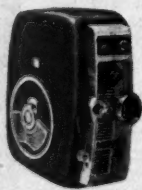


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NEWSREEL

Reports and stills on personal and club productions are welcomed. Address on page 325.

A 9.5mm. Kodachrome film, Angus Tilston's *Cornish Contrasts*, gained first prize in *Swan Productions'* competition: 2nd: *The Garden Year* by W. E. Jolliffe; 3rd: *Memories of Autumn* by John Lewis (both 8mm. Kodachrome). Montague Fisher, a Birkenhead dealer, is presenting the group with a new trophy for the best film shot on a single loading of 8mm. or its equivalent on 9.5mm. or 16mm.

Now that they have a bigger balance in the bank, they hope to complete a major group production this year, when the lessons learned by four units of about six members each who have been making 8-minute films in friendly rivalry will perhaps bear fruit. Like many competition organisers, they are finding that tape sync. continues to present a thorny problem when films produced for screening on one set of equipment are screened on another in the judging sessions. The club's new president, Councillor E. A. Hebron, is a 9.5mm. user. (M. K. Williamson, 12 Vicars Cross, Chester.)

Club Buys 16mm. Camera

The ladies who make the tea are so often accepted as a club amenity rather like the electricity supply—only to be brought to mind when the supply fails—that it is pleasant to be able to record the presentation of some Royal Worcester china to two members of Potters Bar C.S., who preside over the tea run on club nights. The society's latest film, on which work has now started, *Daisy Jones's Locker*, describes the misadventures of some members of a Women's Institute who set out to collect a locker for a jumble sale. Potters Bar and environs provide the locations.

Subjects of films offered for club

A.C.W. Cine Circles Get Together

Although the rally was originally intended to bring together members of A.C.W. Cine Circles living in the south, Circle members from as far north as Huddersfield and Derby were among those who journeyed to Weymouth to meet enthusiasts from 8mm. Circles 4, 8, 9 and 10 and 9.5mm. Circle No. 8. It was not as large a gathering as the earlier one at Matlock, but everyone was immensely keen. Main feature was a 3½ hour programme of members' films and some 9.5mm. collectors' items presented by D. Jeater. Most popular picture was Howard and Warwick Brook's *Three Star The Gardener* (8mm.), G. P. Clark, leader of Circle 9, recorded highlights of the rally on film which is to be circulated to members. Some of the shots were taken during the film show with a portable four light bar unit. (Rally organiser, R. J. Shipman, 8mm. Circle 4, 3 Marina Gardens, Weymouth.)

Members from Lewes, Weymouth and the Isle of Wight attended 9.5mm. Circle 8 and Tape Circle 1's get-together in Southampton. First part of the session was devoted to 8mm. films with sync. commentaries. One member in Hampton, Virginia, sent a film taken to demonstrate home processing of Super Anscochrome. In the 9.5mm. programme, W. H. Coombes, leader of the party, demonstrated trick effects,

criticism recently included Scotland, a satire on urban development in rural districts, a holiday in France and a bowls final. A 16mm. camera is to be purchased for use on club productions and will presumably be available on hire to members for their own personal work. (J. Wood, 11 The Walk, Potters Bar, Middlesex.)

With the Ten Best safely booked for local showing on 7th October, Epsom C.S. have started on an ambitious summer programme. They are making a local newsreel and have arranged a car rally, each car-load in which is to be responsible for a film. (Trevor White, 65 Church Road, Epsom.)

Recruiting for T.A.

A 100ft. 16mm. Kodachrome film, *The Havant Gunners*, has recently been completed by Pegasus F.U. (Hants). It records a week-end firing exercise on Salisbury Plain by a local T.A. battery, and when shown uncut in the T.A. hall had a great reception. "A lovely film," wrote one member of the audience, "with great sound effects." He was not to know that a large sheet of metal suspended from a beam supplied the gunfire during projection. The first tape recording made by Pegasus lost sync.—guns boomed out as the gunner looked down the barrel—so they compromised on the second with music and commentary. Short as it is, the film played a part in recruiting eight men into the T.A. unit, so it is to be shown during lunch hours in local factories in the hope that it will do a further recruiting job; and it will be used, too, as the nucleus of a longer, more ambitious production. (P. D. Sherrington, B.Sc., 64 Blendworth Crescent, Leigh Park, Havant, Hants.)

and the meeting ended with a display of members' gadgets and an exhibition of splicers and splicing methods. (Rally organiser, Ron Carey, 74 Kennedy Road, Maybush, Southampton.)

Members of City Films (Sheffield) will be able to hire a Specto 88 camera and Popular projector when details of insurance have been worked out. Secretary J. E. Clark was recently invited to the premiere of Wallace Productions' *Steel Town*, the story of a steel works and the part it plays in the life of the town, and came away highly enthusiastic. "The Eastman Colour photography is superb," he writes, "the cutting a joy and the lighting a treat to see." For one scene, he adds—that of a lorry leaving the works at night and disappearing into the darkness—the local fire brigade sprayed road surface and walls to ease lighting problems. (J. E. Clark, 7 Whitwell Crescent, Stocksbridge, Sheffield.)

An increase of membership of 15 per cent. was reported at Bournemouth and New Forest C.C.'s seventh annual general meeting. The past year, said the chairman, had been the most successful in the club's history—and finances are in a healthy condition. (G. H. Lawrence, 9 Ridge Way, West Parley, Fordown, Dorset.)

Chain Mail

Listing the function of the various offices for which nominations were invited at the a.g.m., a member of Finchley A.C.S. points out that "one of the attractions of being a secretary is that once your name has appeared under a club report in A.C.W., you never know what the postman may bring. It may be details of a holiday in Malta, a film magazine from the States, a request for membership details or entry forms for a competition in South Africa." The club's animation camera is now virtually complete (the lights are switched on automatically for each exposure, and a frame counter is fitted), as are the cels for the first production, a trailer about club activities. Stuart Wynn Jones recently gave a talk, illustrated by his own films, on music and the film. Tony Rose is to judge the mock commercials on which members have been engaged. (J. E. Morin, 473 Archway Road, Highgate, N.6.)

(Continued on page 370)



Although A.C.W. Cine Circles conduct their activities through the post, they are not strangers to each other when they meet, for their personalities are revealed in their contributions to the circulating notebooks. Members of 9.5mm. Circle No. 8 seen here recently renewed friendships at a rally at Southampton.



Waiting for the first house to emerge. Below: scenes from the films in part of the foyer display. Note 8mm. frame enlargements on extreme right.



THE AMATEUR CINE EVENT OF THE YEAR

Ten Best premiere at National
Film Theatre

RECIPE for a full house: take a stretch of dull weather, season with a threat of rain, add a nip in the air (but not sufficient to deter folk from stirring out of doors) and flavour with a notice: "It's warmer inside." However, the best ingredients are seldom to hand and one must accept what comes. What came was day after day of brilliant sunshine and Kodachrome skies, and inevitably attendances at some of the sixteen performances of the Ten Best at the National Film Theatre were affected. Yet for the most part they were surprisingly good, and—less surprisingly—still more heat was generated outside when the rival claims of the films came to be aired.

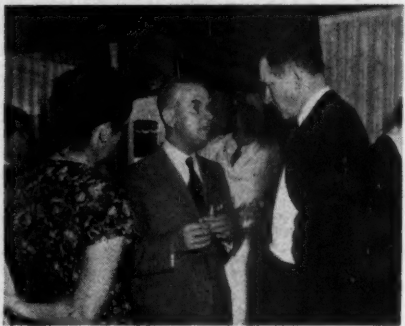
As last year, the British Film Institute invited the audience to place the films in order of merit and offered an attractive prize—a framed print—to the producer of the film which topped the poll. That we anticipated the result is seen in the fact that the winning film, *The Bottom of the Barrel*, rounded off the programme. But we were not prepared for the remarkable variation in the voting. Normally one expects to find some films coming consistently low in the list and some consistently high. Not only, however, did every film shown have its champions,



Oscar Riesel ("Vienna Today"), left, and Brian Grainger ("The Street") at reception for prizewinners held at National Film Theatre.



John Yeomans ("Could This Be You?"), left; John Daborn ("Let Battle Commence"), centre; Terry Nunn ("The Case"), right.



James Quinn, Director, British Film Institute (right) with the Editor and Mrs. Malthouse.

but in a number of cases productions which some voters put at the bottom of the poll were elevated right to the top by others.

One film in which this tendency was particularly noticeable was Gerald Evans' *The Man of Straw*, though it must be added that its final placing was a low one. Yet *The Scotsman* film critic, observing with asperity that the films "served to demonstrate how difficult it is to make a film," added "—with the exception of Gerald Evans and T. Nunn (*The Case*), who turned in work which was promisingly imaginative, both using surrealistic themes."

Perhaps the matter is best summed up by the



James Quinn presents the British Film Institute award (a framed print) for the most popular film to Michael Bradsell for "The Bottom of the Barrel". The other "Oscar" winners, just presented with their trophies on the theatre stage, are (l. to r.) Philip Graesset ("Marlborough House"), Oscar Riesel ("Vienna Today"), John Yeomans ("Could This Be You?"), Terry Nunn ("The Case"), Brian Grainger ("The Street"), R. C. Vannoy ("The Catapult"), Gerald Evans ("The Man of Straw") and John Daborn ("Let Battle Commence"). The tenth "Oscar" went to Dr. and Mrs. Sergay of Johannesburg for "A Bench in the Park."

film critic of *The Guardian*, who wrote:

"There is a good deal of variety among the ten. There are the instructive documentaries such as *Marlborough House* (this film, shown to the Press, was not included in the programme shown to the public) and *This Could Be You*, both of which deal with the medical treatment of children; there are the real life studies, in the manner of the free cinema movement, such as *The Street*, which contains some excellent shots of very British types; and there are the essays in drama or narrative like *The Bottom of the Barrel*, *The Man of Straw* or *The Case*, some of which are well-nigh surrealist in tendency."

And he concluded: "Some of these little essays by the amateurs are bold and imaginative and all of those on view at the National Film Theatre have a theme to expound and they expound it with a fair sense of film-form."

Their having a theme to expound is, we think, a distinguishing feature of the current films, and in this perhaps they differ from most of the earlier selections. Were curves of entertainment values to be plotted, those of some of the latter would show higher peaks but lower troughs. In the 1958 films, the general level of accomplishment is notably consistent.

As for the general level of presentation at the N.F.T., it is perhaps sufficient to say that it is widely recognised as being in the forefront for the excellence of its 16mm. projection. And, it should be noted, this is achieved not only because of the projection facilities available but also because of the great care taken in handling the films both before and during the shows. At least one member of the projection staff keeps constant watch on quality throughout every performance.

One feature of the show to which, we know, many technically-minded members of the audience were looking forward was the 16mm. blow-up of the 8mm. original of *The Street*, and we cannot think that anyone was disappointed. Even on the 18ft. screen used for 35mm. presentations, definition was remarkably good.

Further evidence of the B.F.I.'s interest in, and encouragement of, amateur work was happily provided by the presentation of the "Oscars" to the winners by Mr. James Quinn, the Director—his first engagement on his return from a visit to Russia—who strengthened the resolve which many young film aspirants will have made after seeing the programme by disclosing that there was still a little money in the Experimental Film Fund for the assistance of amateur film makers who had something worthwhile to say.

The programme as shown at the N.F.T. began its provincial tour in September. Details of forthcoming presentations appear below.

Where to See the Ten Best

Manchester. 14th Sept., 7.30 p.m. Presented by Manchester C.S. at Manchester Free Trade Hall, Peter Street, Manchester. Tickets 2s. 6d. from B. W. Chambers, 47 Brookhall Road, Pendlebury, near Manchester.

Sutton Coldfield. 18th Sept., 7.30 p.m. Presented by Sutton Coldfield C.S. at St. Peter's Hall, Maney, Sutton Coldfield. Tickets 2s. from John Frost, Parade, Sutton Coldfield and by post from J. F. Thompson, 125 Foley Road, West Street, Sutton Coldfield.

London, W.6. 21st and 22nd Sept., 7.30 p.m. Presented by London Transport P.G. at Albert Stanley Institute, Hammersmith Station (District and Piccadilly). Ticket, 2s. from C. Raymond, 36 Tunley Road, Upper Tooting, S.W.17.

London, N.14. 23rd and 24th Sept., 7.30 p.m. Presented by Planet F.S. at St. Andrews Church Hall, Chase Side, Southgate, N.14. Tickets 3s. from Ron Davis, 15 Brentwood Gardens, Oakwood, E.11, D.11, Middles.

London, E.17. 23rd and 24th Sept., 8 p.m. Presented by Walthamstow A.C.C. at Ross Wyld Hall, Corner Hoe Street and Church Hill, Walthamstow, E.17. Tickets 2s. 6d. from D. Bellefontaine, 73 Grosvenor Park Road, Walthamstow, E.17.

London, N.22. 25th and 26th Sept., 7.30 p.m. Presented by St. James-at-Bowes F.U. at St. James-at-Bowes Church Hall, Arcadian Gardens, High Road, Wood Green, N.22. Tickets 2s., children 1s., from E. Eady, 74 Tottenham Road, Palmers Green, N.13.

(Continued on next page)

WHERE TO SEE THE TEN BEST

(Continued from previous page)

Birmingham. 30th Sept., and 1st Oct., 7.15 p.m. Presented by South Birmingham C.S. at Bennett Hall, Y.M.C.A., Snow Hill, Birmingham. Tickets 3s. from Miss J. Skinner, 32 Kington Green Road, Olton, Solihull.

Barnsley. 28th Sept., 7.30 p.m. Presented by Barnsley A.C.C., at Arcadian Hall, Barnsley. Tickets 2s. from H. H. Wikeley, 34 Royston Lane, Royston, Nr. Barnsley.

Maidstone. 30th Sept., 7.30 p.m. Presented by Newarke F.G. at Hollingworth Hall, Church Institute, Union Street, Maidstone. Tickets 2s. from Mrs. F. Heselwood, 7 Woodlands Close, Penenden Heath, Maidstone, Kent.

Newcastle-upon-Tyne. 30th Sept., 1st and 2nd Oct.,

7.30 p.m. Presented by Newcastle & District A.C.A. at The Private Cinema, News Theatre, Newcastle. Tickets 2s. 6d. from George Cummin, 143 Bayswater Road, Newcastle-upon-Tyne, 2.

Port Sunlight. 5th and 6th Oct., 7.30 p.m. Presented by Port Sunlight P.C. at Gladstone Hall, Port Sunlight, Tickets 1s. 6d. from Miss J. Newton, 1a Nelsons Croft, Bebington, Cheshire.

Bristol. 6th and 7th Oct., 7.30 p.m. Presented by Bristol C.S. at Ball Room, Grand Hotel, Broad Street, Bristol 1. Tickets 2s. 6d. from K. Pierce, 21 Runnymede Avenue, Brislington, Bristol, 4, and local cine dealers.

Pontefract. 8th Oct., 7.30 p.m. Presented by Pontefract & District A.C.S. at Assembly Rooms, Town Hall, Pontefract. Tickets 2s. from S. R. Jones, Dispensing Chemist, The Square, Ferrybridge, and Greens of Pontefract Ltd.

NEWSREEL

(Continued from page 367)

Capacity Audience

Members of Warrington C.S. paid a visit to St. James' F.S. recently and demonstrated their Eumig Phonomat. The hosts screened their 16mm. s.o.f. Kodachrome film, *They All Go to Show*, equipment from both societies was on show, and aspects of sound recording and film making were discussed. The following week the society successfully presented the 1957 Ten Best to capacity audiences, who also showed great interest in the display of equipment staged during the interval. (N. F. Murgatroyd, 25 Shore Road, Airdale, Southport.)

An editor and titler are to be added to Dundee C.S.'s equipment, and demonstrations (largely for beginners) on their use will be a feature of coming programmes. Many beginners, they point out, "have no experience in this field, and cannot learn simply by viewing the finished article." *How Not to Bath a Baby*, *The Malta Story* ("it raised the hopes of amateurs who learned it was a first effort"), *Iona* and

Murder at the Hollies—all members' films—recently provided an entertaining evening. (A. F. F. Maclure, 168 Glamis Road, Dundee.)

There has been quite a lot of activity in and around Slough recently, and it is hoped there will soon be a lot more. The 9.5mm. unit of the Slough F.S. has been shooting documentary sequences and the 16mm. unit is about to go into action. (Mrs. A. Robins, 59 Clifton Rise, Dedworth, Windsor, Berks.)

28mm. Film Show

Members of the Hereford, Abergavenny and Micheldean cine societies recently met at New Radnor at the invitation of Dr. R. H. (Driftwood and Seashell) Jobson. An exhibition of vintage projectors and other cine apparatus was staged in the local parish hall, and Dr. Jobson showed a number of ancient films on 28mm. and 9.5mm., one of them on the bombardment of the Bosphorus and a review of the Russian navy by Czar Nicholas. (Godfrey C. Davies, M.B.K.S., Hon. Sec., Hereford C.S., 32 Broad Street, Hereford.)

A research engineer in the U.S.A. is composing the score for the *High Wycombe* F.S. film, *The Will of the People*, and the music is being recorded as the manuscript is received. He also did practically everything else in the film—a Chaplinesque character, say the club. The Spring section of *Pastorale*, which is being shot in the Chiltern countryside, is now under way. Enquiries regarding film hire (High Wycombe have won a number of "Oscars") should be addressed to R. Debenham, Mullion Cottage, Petterley Lane, Prestwood, Great Missenden, Bucks.

Shropshire C.C. have almost finished their fifth film—on the making of home-brewed beer. They say that it will be titled and a commentary added when members have sobered up. Their other films (all 8mm., the fourth in colour), which they offer in exchange to other clubs, are: *The Emergency* (200ft., 1952), *Sedentary Worker* (160ft., 1953), *Shot in the Dark* (350ft., 1955) and *Call It a Day* (350ft., 1956). This year's production will be a pictorial record of Shrewsbury. (John Evans, 40 Underdale Road, Shrewsbury.)

I.A.C. News in Attractive Dress

SALUTE to *Amateur Film Maker*, the Institute of Amateur Cinematographers' quarterly magazine, which has adopted a very attractive new format. Professional in presentation, it should do much to enhance the authority of the Institute, for its large, well illustrated page (8½in. x 11in.) commands attention both for looks and content. Among the features of the first issue of the new series are articles on filming seaside illuminations and on editing, reminiscences by Leslie Froude, who has served the Institute so well as secretary for 21 years, two pages of reviews of equipment and news of activities of members and affiliated clubs.



Reviews of equipment are a feature of the new I.A.C. magazine.

Mr. Froude recalls that, before the war, the I.A.C. issued its own declaration form, by arrangement with Customs and Excise, on which holiday-makers going abroad listed their equipment. The form was checked at the port of embarkation and again on return, and if equipment and list tallied, all was well. Then one day a member wrote: "Will you please send me some more of your Customs forms because I find them so very useful for smuggling. The officials are so busy checking up on the numbers of cameras, etc., that they have no time or inclination to see whether I have anything else in my luggage that shouldn't be there." "Needless to say," Mr. Froude observes, "he did not get his forms, and it was shortly after this that the Customs withdrew permission to use the form, so it is reasonably certain that the authorities must have come to the conclusion that other people were abusing the system."

Details are given in the magazine of this year's Convention, which opens on Friday, 2nd October at St. Ermin's Hotel, Westminster, with the annual dinner and announcement of competition results, followed by dancing. Three different selections of competition films will be presented at the Institute Francais on 3rd and 4th October, an exhibition and demonstrations of recording and other cine equipment will be staged there on 3rd October, and the a.g.m. will take place on the same afternoon at the hotel.

Amateur Film Maker is issued free to members. Details of membership are available from the secretary's office, 8 West Street, Epsom, Surrey.

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FILMING CIVIC ACTIVITIES

Croydon Borough Council have approached Croydon C.C. to make a film of the millenary celebrations next year and a script is in hand for a film recording the *Changing Face of Croydon*. Another civic activity was a 16mm. Kodachrome record of Princess Margaret's visit to a local church to dedicate a new organ. In the production of this, considerable experience was gained in lighting large sets. Prize for the best film taken on a coach trip to Marlow was the cost of the stock. (B. Selier, 67 Firsihy Avenue, Shirley, Surrey.)

Sixteen tape recorders, which members were invited to try out, were on show at a recent meeting of the Reading Cine & Tape Recording Society. One, used by the owner for cine work, had twin transcription units with hi-fi equipment, but most were suitable for cine. (Miss May E. Widdows, Ripplesmore Cottage, East-hampstead Road, Wokingham, Berks.)

8mm. in Public Show

Wanstead & Woodford C.C.'s annual show takes place at the Sir James Hawley Hall, Woodford Green, on October 14th (tickets 2s. 6d. from F. E. Burt, 6 Field Close, Buckhurst Hill, Essex). As in previous years, the programme will consist of films by club members, plus productions by other clubs and individuals (e.g., *Whither Shall She Wander?*). Two films on 8mm., colour and monochrome, will be included, "and in case anyone may be wondering how we can show 8mm. with any success to an audience of nearly 500, we should add," they write, "that we are using a smaller screen for it and will not attempt to blow it up on

to the larger 16mm. screen." A film shot entirely at club meetings has been completed, and the secretary has put the final touches to a 30 min. 8mm. colour film of a Silverstone race meeting. (Miss Betty Webb, 120 Elphinstone Road, Walthamstow, E.17.)

Ruthin Film and Camera Club are off to a good start with 18 cine members, but there is room for more. The Hon. Sec., I. Owen, Bronorwen, Stanley Road, Ruthin, Denbs., N. Wales, would welcome advice—and in due course the exchange of films—from other clubs.

Morpeth Y.M.C.A. now has its own cine club. Hon. Sec., J. Summers, 24 Stobhill Villas, Morpeth, Northumberland, would like to hear from interested readers.

Ten Best O.M.

Not unexpectedly, Welling & District C.C. is running into difficulties in its endeavours to get tape sync. over a fairly long film. A multi-speed professional-type recorder gave true sync. but sound eccentricities were somewhat exaggerated: a single-speed recorder gave better sound, but sync. slipped to the extent of a second or so. A major disadvantage is that a minor "fluff" means that the whole recording has to be re-made from the beginning.

After a club visit to the Ten Best, a debate placed the following films in order of merit: 1. *A Bench in the Park*; 2. *Let Battle Commence*; 3. *The Bottom of the Barrel*; 4. *Could This Be You?* Most controversial film was *The Man of Straw*; some members liked it; others detested it. The commentary of *A Bench in the Park* was not appreciated but high marks were awarded for

pictorial quality and for the lantern-slide steadiness.

The club's ambition to form film-making groups is also not proceeding according to plan, only two groups being in operation, at present. The club is prepared to supply script and stock, plus advice, but individual members seem reluctant to undertake the responsibilities of film-making as distinct from film-taking. (W. E. Osborn, 10 John Wilson Street, Woolwich, S.E.18.)

A Year on Trial

Having completed a "year's apprenticeship" during which they have worked in small groups, making short films as an exercise and studying lighting, editing and other aspects of film work, Chester C.S. have embarked on their first major production, *Lucius on the Loose*, which records the adventures of a Roman who steps out of the local museum to take a look at modern Chester. The city is a popular tourist centre, and many Americans have been intrigued by the spectacle of a helmeted Roman in breastplate and tunic walking round the walls. Membership of the society has reached 21, and they have new, comfortable premises in a local cafe. (R. Harper, 24 Newgate Street, Chester.)

Although only recently formed, Brintree & Bocking C.G. have already made two short films, both on 8mm. and 16mm., the latter home processed ex-Govt. stock. One is on the making of grinders, from drawing office to machining and assembly, and the other on the Broads. They point out that they have plenty of equipment and a few members who aspire to something more ambitious than holiday films. (D. A. W. Osborn, 51 London Road, Brintree, Essex.)

it becomes less hysterical and presents the terrible details of the death cell and execution with calm, telling horror.

The horror, of course, is intended to make you think, to make you realise that we all take a part in this kind of vengeance by society. Not that *I Want to Live* is basically anti-capital punishment. It's simply anti-injustice. All the same, everyone who's seen the full version of the film agrees that few defenders of capital punishment could feel comfortable afterwards. So the British Board of Film Censors has lopped off the details of the gas chamber, claiming (a) that people would go to see them for the wrong reasons, (b) that passing the film uncut would set a precedent for unscrupulous producers to include execution scenes in their films and that (c) the film hasn't really been hurt anyway.

Briefly, (a) so what? (b) deal with these when they come and (c) rubbish! Robert Wise was an editor before he became a director—he cut Welles's *Citizen Kane*. The editing of the last sequences of what's left of *I Want to Live* has a wonderful balanced rhythm, clearly approaching a climax. But now all it approaches is a sudden, bewildering jerk. More important, the waiting seems the most horrifying part. The execution itself, this version implies, is over quickly and mercifully—a very different ending from what the original showed. Britain is the only country in the world to have cut this—even Ireland showed it complete.

THE BEST FILM I'VE EVER SEEN (from page 358)

cost about forty thousand dollars a day. He felt this would give him a truer sense of location than confining himself to studio reproductions, and the result proves him right. Few films have had such an exact sense of place and surroundings.

Several interiors are shot with an almost defiantly static set-up, the action and dialogue being played out by a group moving within the confines of the frame. It ought to look theatrical, according to the rules, but in fact it doesn't. The timing is so slick, the performances so successfully integrated, that the gentle, humane humour flows easily on.

Watch out, by the way, for the gag in which Sinatra carries the drunken Carolyn Jones upstairs on his lap, by bumping himself up from step to step. He continues up some steps left by a porter at the head of the stairs. . . . It looked vaguely familiar, and I finally tracked it down. Harry Langdon did the same gag in a film called *The Strong Man* directed by (surprise, surprise!) Frank Capra.

I Want to Live, the film which insists that Barbara Graham, executed for murder, was actually innocent, is as strident and raucous as the sensational press it attacks. Director Robert Wise opens with a series of tilted shots to a jazz accompaniment which together announce the tone that is going to be kept up for most of the film. For most, but not all. After the trial scene

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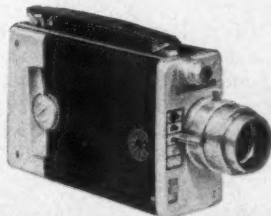
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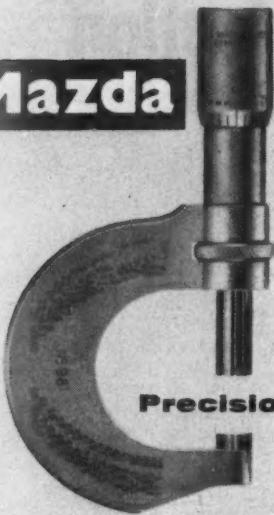
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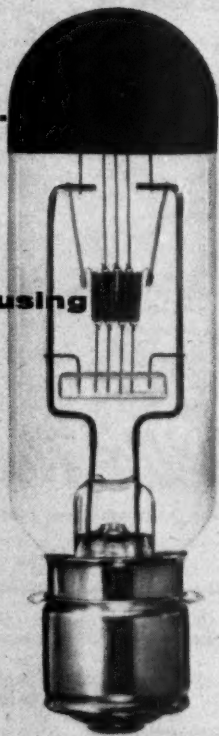
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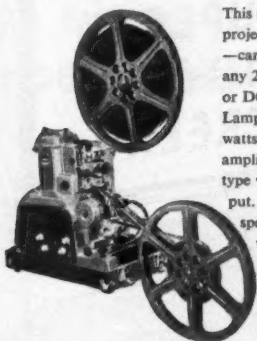


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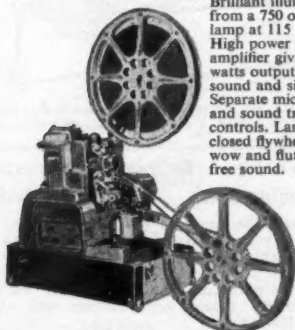
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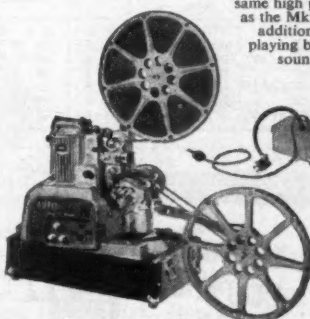
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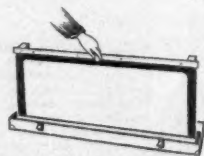
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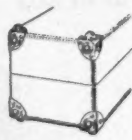


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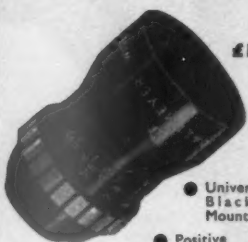
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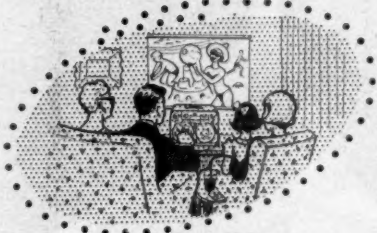
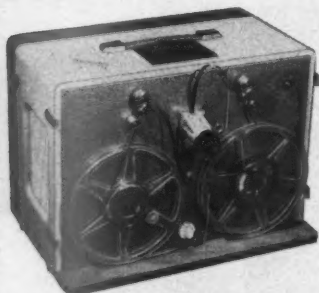
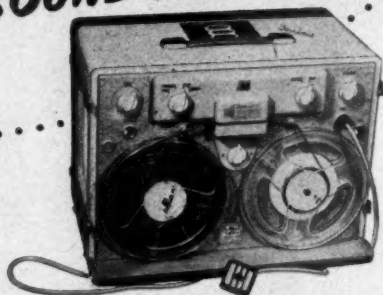
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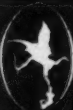
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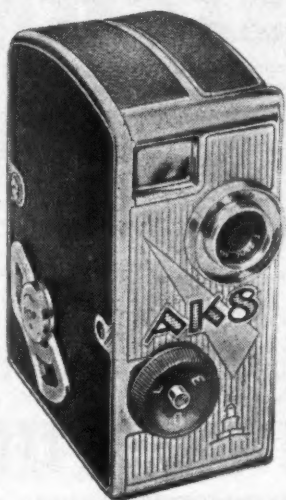
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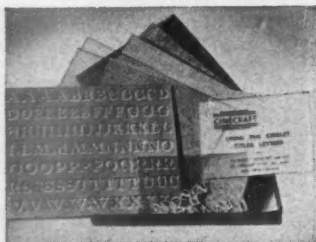
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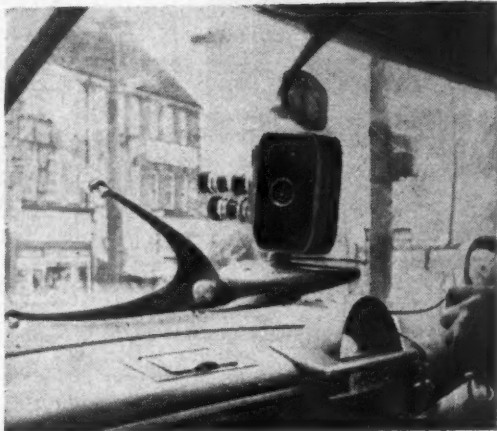
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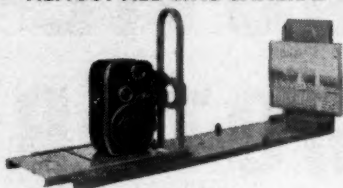
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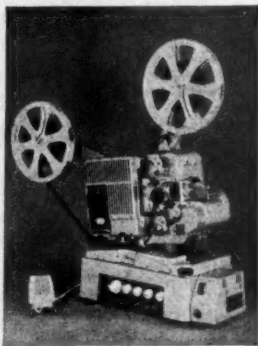
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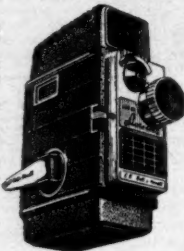
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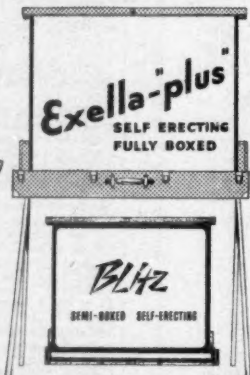
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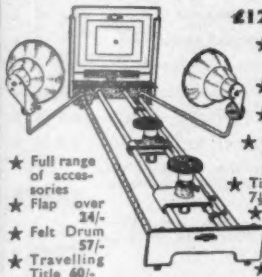
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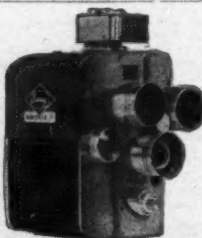


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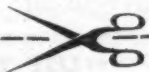
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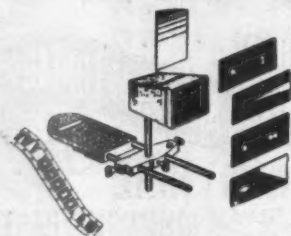
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